

Amateur Photographer



The camera at war
On the centenary of WW1, **Ivor Matanle** tells the story of photography during the Great War



Go wide

Jeremy Walker shows how to create panoramas without the dramas



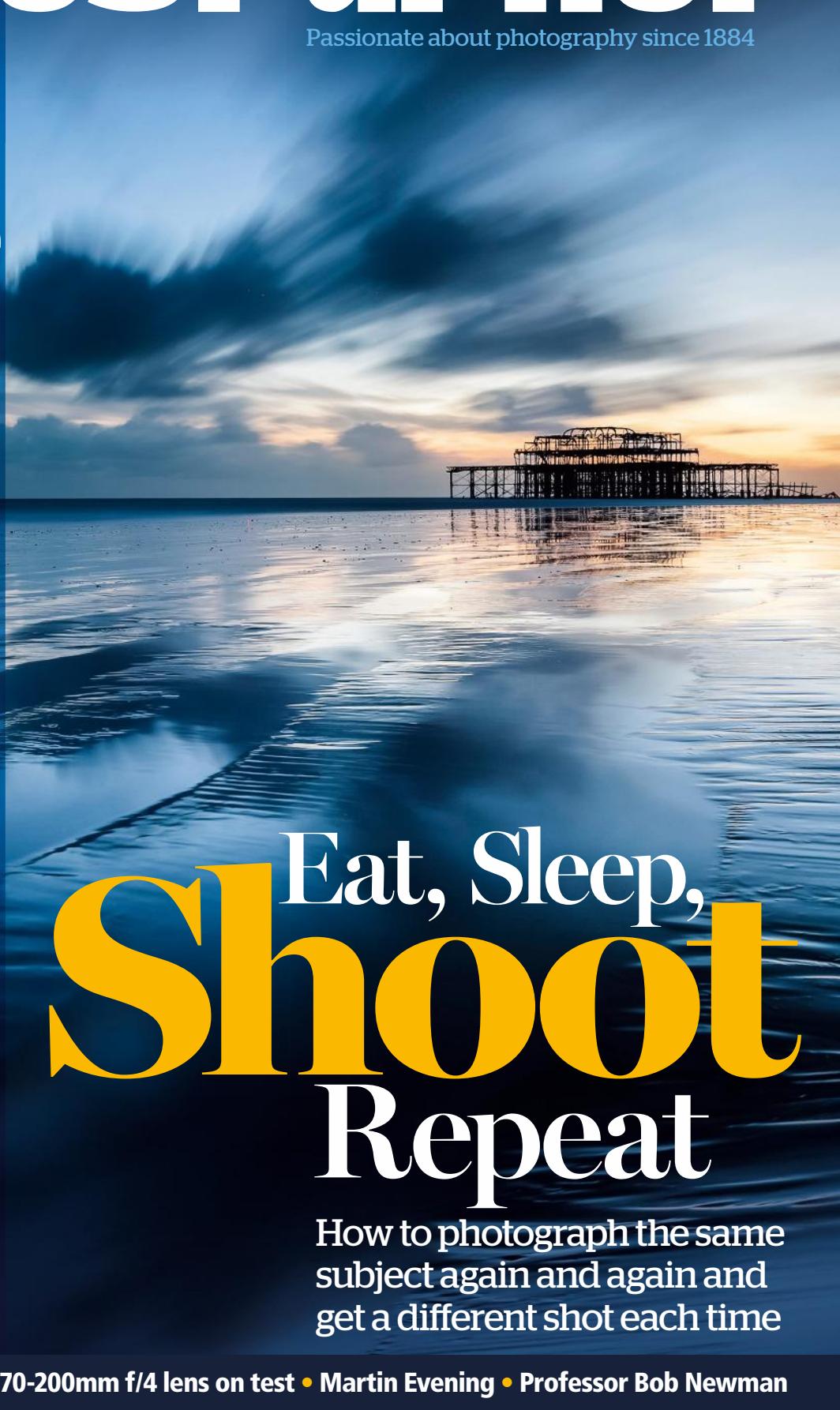
Nikon D810

First impressions and sample images from the pros who have used it



Fall guy

How **Emmanuel Coupé** shot this stunning image of Gullfoss



Eat, Sleep, Shoot Repeat

How to photograph the same subject again and again and get a different shot each time

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At the heart of the image





COVER PICTURE © JEREMY WALKER, EMANUEL COUDÉ, IMPERIAL WAR MUSEUM

In this issue

10 Perfect panoramas

Landscape pro Jeremy Walker shares his expert tips and tricks

22 One vision

Shoot just one subject in many different ways. We talk to two photographers who have done just that

26 Competition

Win a Panasonic Lumix DMC-FZ1000 and a day at Rutland Bird Fair

28 APOY round 6

We've Olympus prizes worth more than £2,000

39 Evening Class

Martin Evening sorts out your photo-editing and post-processing problems

46 Nikon D810: a professional view

Three Nikon ambassadors get their hands on a pre-production model of the D810. Here are their first impressions

54 Cameras at war

Ivor Matanle looks at the role photography played in the lives of soldiers fighting in the Great War

58 Sony FE 70-200mm f/4 G OSS

The first telephoto zoom for the Alpha 7 series gets the full AP lab test

65 The Nikon D810 LCD display

Professor Bob Newman considers the advantages offered by the D810's updated LCD display

Regulars

3 7 days

16 Photo Insight

19 Inbox

34 Reader Portfolio

44 Accessories

61 Technical Support

90 Final Analysis



They called it the war to end all wars. It turned out that it wasn't. Indeed, there are dozens of other armed conflicts going on right now all over the world. But one

thing that has changed is the way that they are documented. Although the First World War was far from being the first war to be photographed, it was among the first to be depicted so graphically, and on such a large scale, by the

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ONLINE PICTURE OF THE WEEK



I Stand Alone by Donald Palansky

Sony Alpha 99, 24-70mm, 30secs at f/22, ISO 100

While the UK has its fair share of bad weather (take a look at the *Big Picture* on pages 4-5 for proof), we can be thankful that we don't have anything as dramatic as the kind of scenes you'll find in other parts of the world. Take this epic self-portrait by Flickr user Donald Palansky, for example.

'I take a lot of self-portraits,' says Donald. 'I also love to chase storms during monsoon season. This particular image was taken in White Sands National Monument, New

Mexico. While on my trek, I saw this amazing sky unfold in front of me. I quickly set up my Sony Alpha 99 camera on my Manfrotto ball head tripod with a timer trigger and walked out towards the storm to capture this hair-raising shot.'

It certainly is an incredible image. The white sands of the desert are a beautiful contrast to the deep rich colours of the monsoon sky. To see more, visit www.flickr.com/photos/donald_palansky_photography.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2400 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Dreamstime app

Stock photo firm Dreamstime has launched an app to allow photographers to upload and sell images from mobiles. Called Dreamstime Companion, it allows images of 3 million pixels-plus to be uploaded and licensed to the firm's user base of eight million. Photographers can earn up to \$12 per licence. Visit www.dreamstime.com/stock-photo-mobile-app.



New Reflecta gadgets

Kenro has announced a Reflecta x9 film scanner and accessories for Reflecta Visilux Studio Flash Kits. The Reflecta x9, price £95.76, can

scan negatives and slides in less than a second and can work independently from a computer, powered by a Li-Ion battery and saving images to an SD card. The Visilux accessories pair with Studio Flash Kits 180 and 300, and include silver and white umbrellas, wireless flash triggers and a snoot. Visit www.kenro.co.uk.



Sea-view photo competition

The Shipwrecked Mariners' Society is making a final call for entries to its 2014 competition. The society, which provides financial support to retired or disadvantaged seafarers, is seeking photos that encapsulate the spirit of Britain's coast, seafarers and the sea. Enter at the official website, www.shipwreckedmariners.org.uk, or via its Facebook and Twitter pages. The competition closes on 8 August 2014.



© RAYWEB

Phantom video camera

The latest flagship slow-mo Phantom camera from Vision Research, the v2511, is due out in August. Costing some \$150,000 (about £88,000), it can capture 1280x800-pixel video at 25,600fps. The resolution can be reduced to bolster the frame rate, right up to 1,000,000fps at 128x32 pixels.

Nikon Capture NX-D



Capture NX-D, Nikon's raw-processing tool, is now free to download in its official version. Capture NX-D replaces the current Capture NX2 application and supports batch-image processing. New to this version is the capacity to perform some basic editing adjustments to JPEG and TIFF files. Nikon responded to customer feedback on a beta version of the software that was released earlier this year by adding additional functions such as an automatic retouch brush. The Capture NX-D software can be downloaded now from nikonimgrlib.com/ncnd.



WEEKEND PROJECT

Shoot Holi Fest

For those who aren't familiar with Holi, it is the Hindu festival of colour and love. Celebrations reach a peak when pigment paints are thrown in the air, covering those celebrating. Your next chance to catch Holi in India is on Friday 6 March 2015. However, in recent years Holi festivals have spread to Europe, and there are

various festivals in the UK over the summer, including the Holi Fest in London on Saturday 2 August at Wembley Park in London (www.holione.com) and a similar event at the Hull Freedom Festival on Sunday 7 September ([www.freedomfestival.co.uk](http://freedomfestival.co.uk)). Look out for other paint festival or paint fight events locally and at music festivals.

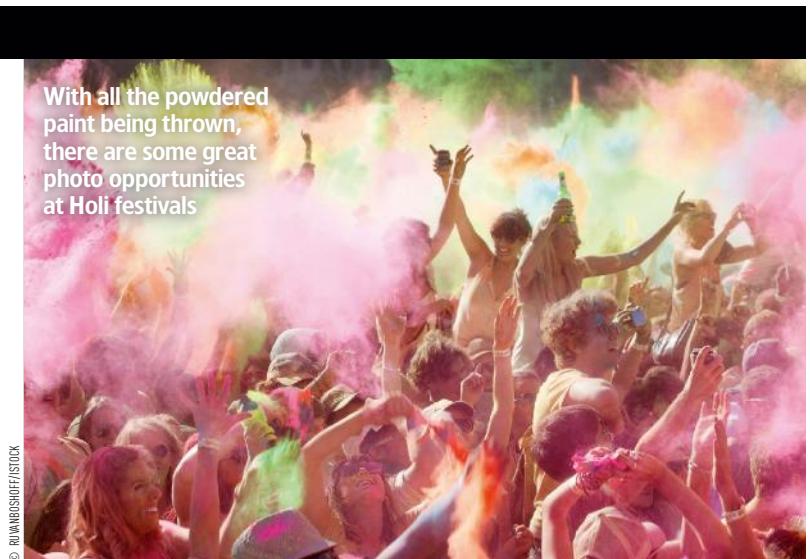
1 While the pigment paint may be non-toxic, you don't want it getting into your camera or lens. Use a waterproof camera that you can wash afterwards, or invest in a waterproof case such as the Aquapac (www.aquapac.net).

2 Increase the contrast and saturation of your in-camera JPEGs. Switch to a vivid style and then increase the contrast setting to really make the most of the colours. Also be sure to choose a daylight white balance setting.



3 It goes against most photographic advice, but try shooting directly into the sun to create silhouette images of people celebrating against a brightly coloured backdrop. Time your shots for when the paint is thrown.

4 Take lots of portraits. With an energetic and light-hearted atmosphere, people will be more than happy to pose for photographs while covered in paint, which can create some really striking people shots.



With all the powdered paint being thrown, there are some great photo opportunities at Holi festivals

© RAVABHISHNUVU/STOCK

BIG picture

Max Langran on how he took this shot of lightning near Brighton Pier

 'Having already photographed a storm and lightning the night before, I had previsualised this shot in the event that there was more lightning so I had my camera all set up, ready to run out,' says Max. 'Shooting repeated bulb exposures, and adjusting my aperture and ISO between shots according to the intensity of the lightning, allowed me to keep the lightning and surrounding area from blowing out. I left the shutter open long enough to allow the ambient light to balance with the lightning strikes, much as you would when shooting with a flashgun. The most challenging aspect of creating the image was dealing with the drunk people wandering around moshing their faces on the lens.' Visit www.maxlangranphotography.com.

Words & numbers

I hope to stay unemployed as a war photographer till the end of my life

Robert Capa

Photographer

100,000

The number of images amassed by Some Cities, a project encouraging people to share pictures of people, places and events in Birmingham, via social media.

Visit www.some-cities.org.uk



The 52x optical zoom delivers 24mm (equivalent) at the wideangle end

Pentax debuts £280 bridge camera

RICOH Imaging Company has launched the Pentax XG-1, which is designed to be the next step up from a compact camera and features a 52x optical zoom lens with 9fps continuous shooting.

The XG-1, which is due to go on sale in mid-August, priced £279.99, houses a 16-million-pixel, back-illuminated CMOS sensor. It weighs 567g with battery and card and measures 119x89x98mm, with a design that resembles Pentax DSLRs such as the K-3.

The 52x optical zoom lens covers a focal range of 24-1248mm, and features a close-up 1cm macro mode for super-close-detail images.

For the more action-orientated shooter, there are also a number of high-speed modes. In standard continuous shooting mode, the XG-1 aims to achieve a top speed of nine frames per second.

However, also available is high-speed continuous shooting mode, designed to shoot 4-million (2304x1728)-pixel pictures at

30 frames per second, and super-high-speed continuous shooting mode, which pumps out VGA-format (640x480-pixel) shots at 60 frames per second. The firm claims that the XG-1 will be able to keep moving subjects in focus at such high speed thanks to its auto-tracking AF.

The XG-1 also sports a 3in LCD monitor, has a maximum sensitivity of ISO 3200 and is capable of HD-standard movie recording. A Micro HDMI output allows these movies to be played on larger screens.

There are also a number of extra shooting modes, including auto-picture, scene, program and face beautifier. Digital filters can be applied to these modes, and the XG-1 comes with a pet-detection mode that is claimed to automatically recognise up to 10 pet faces.

The XG-1 is also compatible with Eye-Fi wireless LAN SD memory cards, allowing wireless transfer of images to phones and other devices.



Digital filters include b&w and fisheye, while 'pet detection' should recognise up to 10 faces



The Pentax XG-1's 3in LCD display offers a resolution of 460,000 dots



Action camera sales to soar

GoPro Consumers' thirst for action cameras is predicted to grow 80% to reach annual sales of nine million units worldwide by 2018.

Almost five million action cameras were sold last year, which is 47% up on the previous year, according to Futuresource Consulting.

The UK and USA accounted for nearly half (46%) of total demand.

Market leader GoPro reportedly sold 3.8 million cameras in 2013.

A Futuresource spokesman said: 'The relative importance of outdoor pursuits, propensity to spend on emerging CE [consumer electronics] categories, and the use of social media, are some of the main drivers of demand.'

Uses range from cycling, skiing and surfing to television production.



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Martin Burrage battled the symptoms of Parkinson's to win the Mervyn Peake Awards, using his Leica M

© MARTIN BURRAGE



Victory for AP reader

AN AP subscriber has triumphed in a competition for sufferers of Parkinson's disease.

Martin Burrage, 65, won the photography section of the Mervyn Peake Awards, which aims to celebrate the creativity of people with Parkinson's.

He used a Leica M with Leica 90mm Apo-Summicron Asph lens for his winning shot, 'Two Red Balloons', which he took in Seville, Spain, last December.

Martin, from Welwyn Garden City in Hertfordshire, told organisers: 'I suppose creativity is about exploration.'

'I mentally take a lot of pictures. I often think, "What photograph would I take here?"'

'I don't always take the pictures, but it helps me to explore new things and see what might work.'

Martin was diagnosed with Parkinson's

in 2011 after becoming aware of a tremor in his right arm.

He added: 'It means a great deal to me to keep active. Photography absorbs me, and when I'm absorbed my tremor seems to go away.'

To combat the tremor, Martin uses a monopod, a small tripod or a fast shutter speed.

'I worry about my hand-to-eye co-ordination and whether I'll be able to do all my photo-editing in the future. Winning is so important to me, and it is a great honour,' he said.

'This kind of award keeps people going, and doing as much as they can.'

Martin attributes much of his success to friendships he has made at Welwyn Garden City Photographic Club – where he has been a member for more than six years – and to club activities.

Gallery snaps up amateur's photo

AN AMATEUR photographer's image of a television presenter has been accepted by the National Portrait Gallery in London.

James Robinson's photograph of Lucy Worsley, a historian, has been added to the National Portrait Gallery collection.

James, who is a member of the Royal Photographic Society, told *The RPS Journal*: 'I approached Dr Worsley to see if she'd be willing to sit for a portrait. Luckily, she was kind enough to agree.'

'I got in touch with the National Portrait Gallery and the rest, as they say, is history.'



The portrait of Lucy Worsley is, currently, not on public display

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

ISLE OF WIGHT



Cowes Week

The largest sailing regatta in the world once again makes its home in the Isle of Wight, with up to 40 daily races. It's free to spectate, so go along with camera at the ready.

2-9 August. www.aamcowesweek.co.uk

ABERYSTWYTH



A Vanished World

Explorer Robin Hanbury-Tenison presents pictures from a lifetime spent championing the rights of indigenous people around the world. His explorations take in Brazil, Burma, Borneo, Niger and more. Until 30 August. www.aberystwythartscentre.co.uk

BRIGHTON



Blue River Falls

Matt Henry presents a unique approach to narrative photography, with a series of 12 diptychs (complementary pairs) of noir-inspired images that relate to each other through use of composition and colour. Until 3 September. www.oneeyedjacksgallery.com

BIRMINGHAM



Ikon in the 1980s
To celebrate Ikon Gallery's 50th anniversary comes a wide-ranging exhibition of its featured artists from the 1980s, including composite photographs from John Stezaker and Birmingham native Vanley Burke's images of local black communities.

Until 31 August. www.ikon-gallery.org

John Stezaker, *Psychomontage (Kiss)*, 1976, Collage, courtesy of the artist, FXP Photography and Ikon

Brighton Pride

The already vibrant streets of Brighton become even more so as the annual LGBT Pride festival gets underway once again. More than 160,000 participants and spectators are expected at this year's parade.

2 August. www.brighton-pride.org





Viewpoint Kevin Meredith

Watermarking your images doesn't make them any less likely to be stolen, but it could be affecting your online profile – and your career

There is nothing more off-putting when viewing photographs online than a watermarked image. If I click on a thumbnail and, upon viewing the large version, see a watermark, I never like, favourite or share it. I've been posting my photography online since 1998 and have never felt the need to watermark my work. Some photographers are quick to point out the negative aspects of making your work freely available online, but I believe the positives far outweigh the negatives.

In the time that I've been sharing my work online, I've received fantastic work opportunities that probably wouldn't have happened if I had aggressively watermarked my images. If I had watermarked my work, people would have been less likely to follow me and re-share my work, thus limiting its popularity.

Distracting watermark

As a photographer, why spend money on kit so you can capture a technically perfect image, then spend time honing your skills as a photographer, only to plaster a distracting watermark on your finished photo? Unfortunately for the watermark advocates, the subtlest watermarks are the easiest to remove, and if there is a copyright notice on the edge of an image, it can be easily cropped out. By using Content-Aware Fill in Photoshop, it can

take mere seconds to remove watermarks, so the only option open to you is to have a massive watermark slap bang in the middle of an image – which will totally destroy its aesthetics. Essentially, there has been an unwinnable arms race going on between the watermakers and Photoshop, so you may as well wave the white flag now.

To prove a point

Just to prove a point, I looked at the websites of the first three famous photographers I could think of: Mario Testino, Martin Parr and Rankin. Surprise surprise, none of them watermark their images, and if they don't feel the need to protect their work, why should a photographer with a lesser profile?

The internet makes it very easy to take a photographer's work, but it also makes it very easy for those individuals taking the work to be found out – especially with tools such as Google Reverse Image Search and TinEye. So let the watermark go the way of the dodo and allow people to appreciate your art without distraction, and who knows what opportunities might arise?

'Let the watermark go the way of the dodo and allow people to appreciate your art without distraction'

Does adding a watermark to your photographs make them less likely to be stolen?



Kevin Meredith is an obsessive documentary photographer and author of several instructional books. He has a passion for passing on his knowledge and regularly runs workshops in Brighton and sometimes further afield

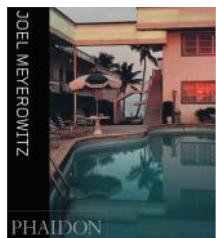
New Books

The latest and best books from the world of photography. By Oliver Atwell



Joel Meyerowitz

by Colin Westerbeck, Phaidon, £8.95, hardback, 128 pages, ISBN 978-0-71486-595-9



JOEL Meyerowitz is, it's fair to say, a master street photographer. In fact, his work is so good that the pocketable size of this volume does nothing to diminish the sheer power of his images. The real key to this book is the fact that it introduces those unfamiliar with his work to the key themes that dominate Meyerowitz's work. Not only that, but each image is accompanied by a back story and insight from the photographer himself. Add to that Colin Westerbeck's enlightening introductory essay and you have a book that is well worth the minuscule price tag. ★★★★

Nan Goldin: Eden and After

by Nan Goldin, Phaidon, £75, hardback, 320 pages, ISBN 978-0-71486-577-5



SO MUCH has been written about the work of Nan Goldin. On the one hand, critics have praised the confrontational and confessional nature of these images, tableaux that function as affecting insights into the life of a woman who has used her camera to document a profane yet passionate life. On the other, many people have decried her photographs as artless and indulgent snapshots. Perhaps the truth lies somewhere in between. Regardless, the power of Goldin's images are such that they can provoke the most extreme reactions from their witnesses.

This volume draws together many of the pictures depicting a subject that many viewers have perhaps overlooked in Goldin's career: children. This is just a small selection of these works. Perhaps they show an artist looking to return to a kind of innocence. It's a logical progression. After the hardship depicted in her preceding body of work, where else could she go if not back? The images contained herein are tender and beautiful. In fact, they may force some viewers to reassess their damning opinions of Goldin's previous output. ★★★★

A wide-angle photograph of a person in a black wetsuit swimming in the ocean. The person is seen from behind, moving through the water. In the background, several large, weathered yellow pillars of a pier or breakwater are visible, partially submerged in the greenish-blue water. The scene is bright and sunny.

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Early summer sunrise in the Yorkshire Dales National Park



Perfect pano

Top professional landscape photographer **Jeremy Walker** shares his expert tips and tricks so you can shoot stunning panoramic images

I have to admit that I'm a bit of a panoramic junkie and I like to get my fix as often as I can. The vast majority of my landscapes are panoramic, but what do we mean by a 'panoramic' image?

We are all used to looking through the camera viewfinder, seeing and composing

the image and then pressing the shutter button, but do you ever stop and consider how our view of the world is being constrained by that small black rectangle? Do you stop and think about what lurks just beyond those dark borders or get frustrated by wanting more width to your image without going to a wider lens and loads of

unwanted foreground in your shot?

A panoramic image is much longer and thinner than a traditional 35mm frame – think cinema screen, widescreen television or even the shape of a traditional letterbox. A panoramic image will allow for a wider view without a huge expanse of unwanted foreground. It is more a wideangle format than a wideangle view.

Traditionally, panoramic cameras have been in the formats of 6x12, 6x17 or 6x24, but possibly the industry standard became the 6x17 due to Fujifilm, Linhof and Horseman making exceptional

KIT LIST



Camera

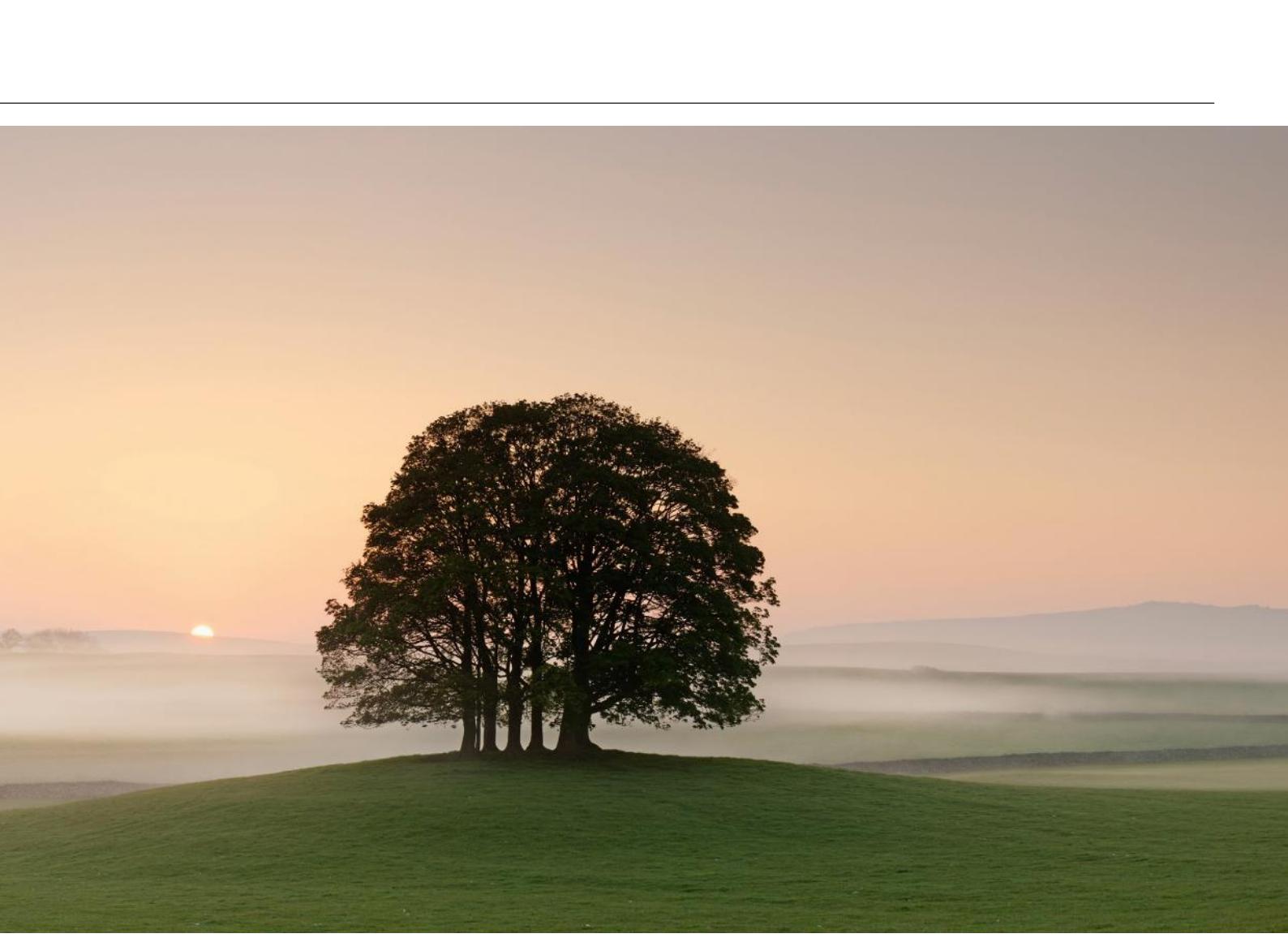
As you will be stitching several frames together, a camera with 12-million-pixels upwards will be fine. Remember that the more pixels you shoot with, the bigger the file size, and you will soon find you are shifting huge amounts of data around with three or four frames per image.



Filters

The same rules apply whether you are shooting one frame or several – you have to stop the sky from overexposing by using a neutral density filter positioned on the front of the lens. Lee Filters may be more expensive than some, but they are pure quality.



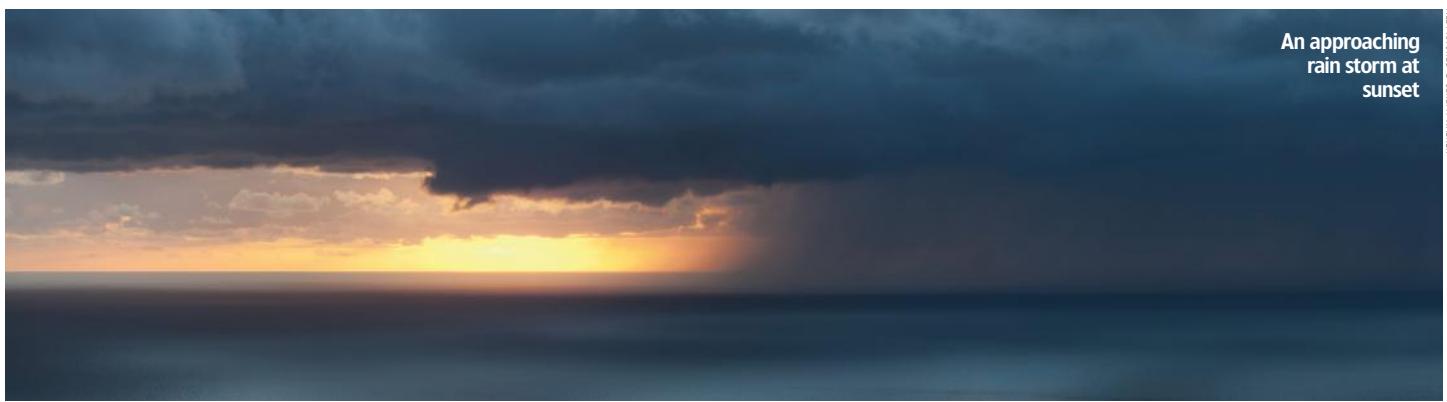


ramas



Jeremy Walker

Jeremy Walker is an award-winning professional photographer with many years' experience specialising in high-quality landscape and location photography from around the world for use by advertising, design and corporate clients. A belief in 'quality is everything', a meticulous approach and a far-reaching vision and style serve Jeremy and his clients well. www.jeremywalker.co.uk



ALL PICTURES © JEREMY WALKER

► Tripod head

My preference when shooting panoramas is for a ball-and-socket-type head, specifically with a double-pan facility as it allows you to level the camera and rotate it even if the tripod is not level. Arca Swiss is my pick if you want to invest in something special.



► Spirit level

If you do not have a spirit level built into your camera that displays on the rear screen or in the viewfinder, then buy one that slides into the hotshoe for just a few pounds. All the rotation of the camera should be as level and as smooth as possible.



► Nodal slide

Along with a high-quality tripod, I like to use a nodal slide like the SunwayFoto DMP-140 Rail Nodal Slide for around £50, as it allows me to find the nodal point when shooting panoramas.



Storm clouds approach
Castlerigg Stone Circle in the
Lake District at dusk

Top Tips

1 Shoot from left to right. The images will load into your browser in the order they were shot and it will be far easier to see which frames make up the panorama.

2 The camera must be level on both axes for a perfect distortion-free alignment.

3 After the final frame of each set of images, use a finger pointing from right to left to indicate that the previous images make a panorama. If you do not have an indicator or blank frame, you will lose track of where one panorama finishes and the next one starts, especially if you are shooting subjects such as pine forests!

4 Shoot with the white balance set manually and not on auto. For example, 5,500K is a good starting point.

5 Shoot with slightly more image in your frame than you actually need as you will lose some image area in the stitching and cropping process.

6 Do not use a very wideangle lens as you will get distortion. Try no wider than a 35mm focal length to start with.

7 Once you have focused, turn autofocus off. You do not want the camera to be refocusing halfway through your panorama or you may end up with a frame out of focus.

8 The exposure must remain the same for each component image. Altering the exposure will lead to uneven areas of tone across the final image.

9 If you are using an ND grad filter, it must remain in the same position otherwise the exposure in the sky will become uneven in the final shot.

10 Try to shoot either three frames with the camera horizontal or five to six frames with the camera in the vertical position and aim for a 3:1 ratio.

Corfe Castle in Dorset emerges through the early morning mist



cameras. A 6x17 camera has an aspect ratio of approximately 3:1 and will allow you to look at the world in a totally new way. Of course, when shooting digitally, you do not have to religiously stick to a 3:1 ratio, but it is a good starting point, as any longer and the image may seem a bit thin and stretched.

Before you start shooting panoramic pictures, you have to 'see' the image as the vista in front of you is no longer confined to one frame on your camera, but three, four or five images or more combined. Getting a feel for what fits and works will take time and adjustment – it is a completely different way of looking at a landscape or cityscape.

A major pitfall when you start trying to do panoramas is trying to force your image to suit the panorama shape. Sometimes the image will just not fit or look right and a conventional frame will work better. You have to learn to see the image and get a feel for what will work.

The basics

While you can shoot panoramas handheld – some compact cameras and smartphones have a built-in panorama mode that is easily used in this way – I would only do this as a last resort as I would much rather work using a tripod. A tripod may slow you down

a little, but ultimately you will end up with a better image because you can control what you are doing far more accurately. While there are dedicated panoramic heads available, such as the Manfrotto 300N Panoramic Rotation Unit, I prefer to shoot with a ball-and-socket-type head, such as the Arca Swiss Monoball Z1 with a rotating collar for smooth level panning.

A major cause of panoramic images not looking realistic is the wrong choice of lens. Too wide a focal length will lead to a lot of distortion, which is particularly noticeable in skies, although with longer lenses this is not a problem. I suggest starting with a focal length of about 50mm and experimenting.

In theory, you should rotate your lens through what is known as the 'rear nodal point', which is different for every lens and focal length. This will ensure that distortion is eliminated. Finding the rear nodal point can seem quite daunting when you are starting out, but the process is very simple and takes only a few minutes. Special panoramic brackets are available to fit onto your tripod that allow exact measurement, but before you rush out and spend £200–£500, try shooting panoramas without one. In many cases you will not notice any distortion, particularly if you are shooting subjects such as woodlands.

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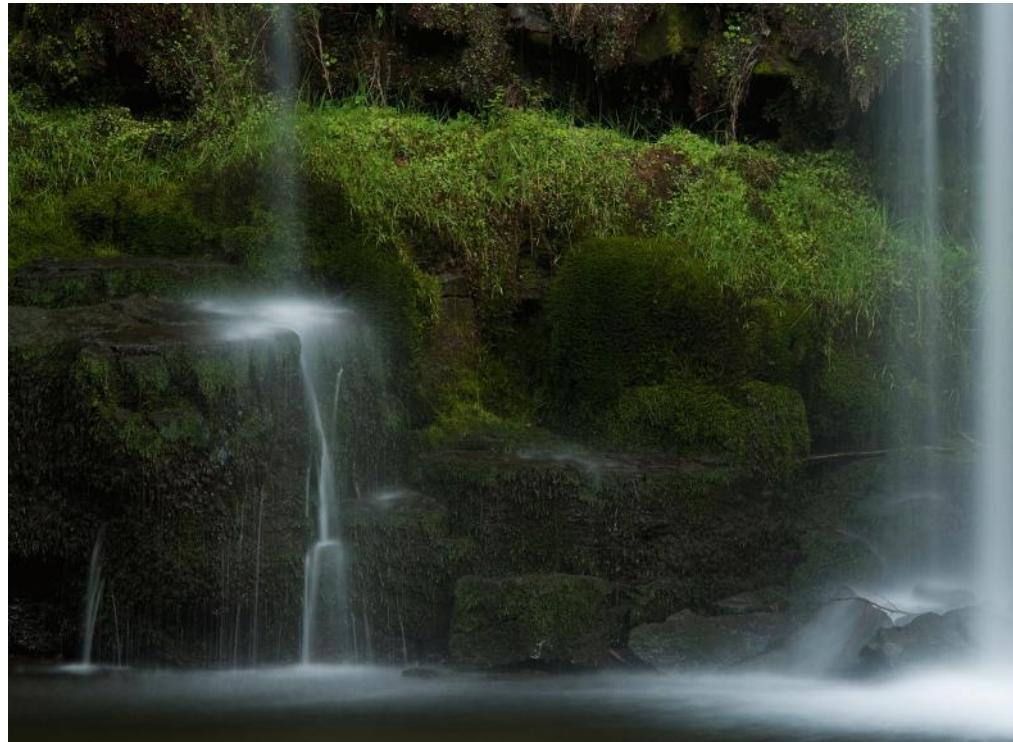
If you do want a basic panorama bracket, try the DMP-140 Rail Nodal Slide from SunwayFoto for around £50, which is lightweight and simple to use.

Post-production work

Most digital images require a little post-production work, but there will be more of this to do when you are shooting digital panoramas. However, even if you shy away from the world of computers, stitching images together can be very simple. There are many types of software options available, from the very powerful specialist stitching programs such as PTGui, to all-encompassing programs such as Photoshop.

Shooting panoramas can be fun and rewarding, and it will certainly open up a completely new way of looking at landscapes and the world at large. Do not be put off by the thought of extra computer work and the effort of getting everything just right in-camera at the taking stage. When you see the large panorama print on your wall, you will know it's worth all the effort.

AP



Poppies growing on the Somme battlefields, Picardy, northern France

JEREMY'S STEP-BY-STEP GUIDE



1 Set-up

If the point about which you rotate is not level, the final image will lose a great deal of information due to a 'stepped' effect that will need cropping. Rotate the camera and ensure everything you need to be in the final image is in each frame. Note the start and finish points.



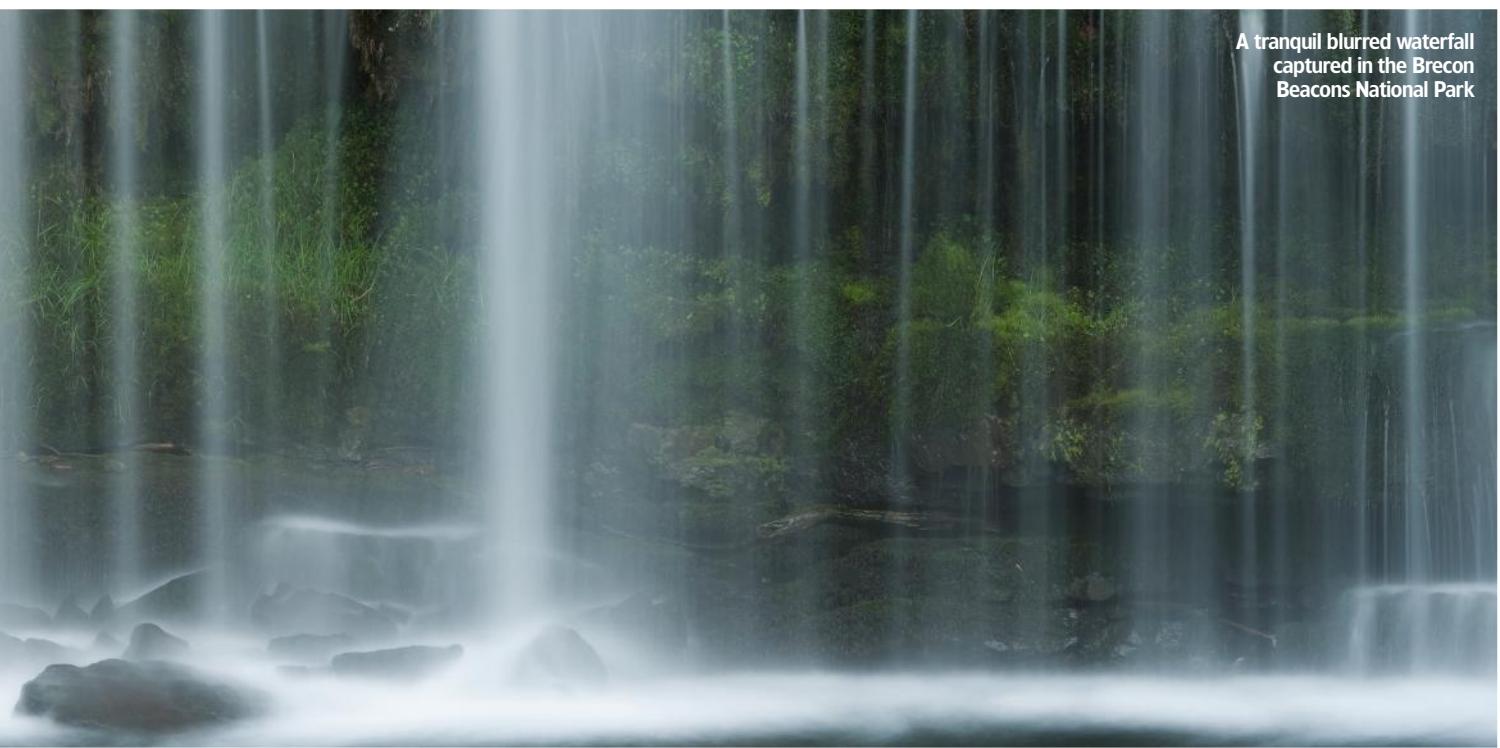
2 Camera settings

Set the white balance to manual to avoid a colour shift between shots, but shoot in raw so you can fine-tune later. It's also a good idea to set the exposure manually, otherwise your image will be uneven, particularly in large areas of the same tone such as skies.



3 Shoot

If using a ND grad filter, it must remain in the same position for each of the frames in your panorama or you will have an uneven sky. Shoot the required number of images overlapping by about 30% for each frame to give the computer a decent chance of stitching them together.



A tranquil blurred waterfall captured in the Brecon Beacons National Park



Beams of sunlight burst through the forest on a misty morning

On a budget?

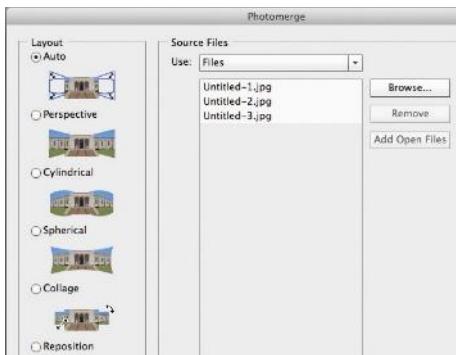
IF YOU haven't tried shooting panoramas before and do not want to spend hard-earned cash on specialist brackets, the more affordable alternative is simply to use the tripod and head that you have. Try to make sure everything is level for each frame. You may have to undo the tripod head each time, but it is still possible to get a decent result.

However, the more panoramas you do, the more frustrated you will become, and you will want a nice smooth-flowing ball-and-socket head with a double-pan action. You could, of course, start by handholding the camera and brace yourself against a wall, tree or a car for added stability and rotate by twisting your upper body.



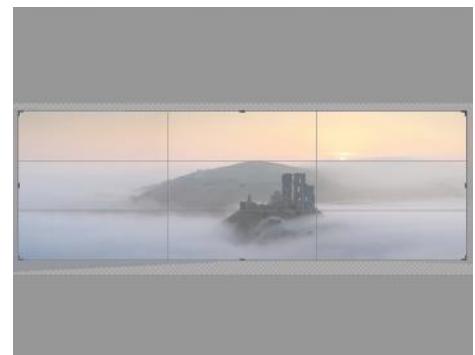
4 Process

Once you're at the computer, download the images and select the files you wish to stitch together to create a panorama. If you've shot in raw, make a batch raw adjustment on all your files – highlight all desired files and open in Adobe Camera Raw, making sure you hit Select All.



5 Photomerge

Go to File and from the dropdown menu select Automate and Photomerge. In the pop-up box, select Browse to find your files and for the layout select Auto. This does a good job, but as an alternative, choose Cylindrical and remember to tick Vignette Removal before hitting OK.



6 Crop

Enlarge to 100% and to check the joins. Using the Layers palette, click on the Eye icon repeatedly to make sure the frames have been matched properly. Choose the Crop Tool and crop the image as desired – you can set up a 3:1 crop should you wish.



Gullfoss, Iceland

by Emmanuel Coupé Kalomiris

Emmanuel Coupé Kalomiris discusses the shot that won him the best single monochrome image award in the 2013 Travel Photographer of the Year competition

Iceland, for reasons that I'm sure many people have gathered from the various images produced there throughout the years, is a truly magical landscape. There's a real sense of wilderness present, particularly due to the fact that the country has a fairly low population. There are no big towns, so people can get close to nature very quickly. It's also a landscape with a great deal of character. However, despite its popularity, it's an area that still holds a great many secrets.

Iceland was a country that I had been planning to visit for around seven years. This particular image was taken in Gullfoss, a waterfall located in the canyon of the Hvítá river in south-west Iceland. The good thing about my visit was that it was during the low tourist season, some time around the end of September. There was absolutely nobody around, which was great because this happens to be a very popular spot for tourists and photographers.

The great thing about this waterfall was that as well as going down into the canyon, the water spray was also shooting straight back up. That happens a lot in windy places. I'm used to shooting in rain and ocean spray, so my kit can sometimes take a beating. I'll take a shot and then frantically clean it before pressing the shutter again.

The angle at which I took the

image had me looking into the canyon. It seemed like a strong direction to approach the composition from, and meant that I had the water making a 'V' shape as it came down on the left and up again on the right. It also meant that I could contrast the white water with the black rocks.

Bad weather

During my trip to Iceland, I had several projects in mind. I spent around two months there shooting in several different ways. This image was part of a set of black & white photographs I ended up producing. The important thing for me was deciding exactly which images would be in colour and which ones would be monochrome. The key point is that I decided this before I even took the shots. I always plan that part of my activity in advance. I won't ever shoot a scene and then decide how it will look as I believe it's important to have a vision from the outset.

If you look through my work you'll probably see that I adore bad weather. Before I even touched a camera in my younger days, thunder, lightning and rain would make me feel so alive. When I started shooting it would always be in bad weather, but part of me never imagined it could really work for photography. Little did I know that I could create dramatic and

PLANNING

PLANNING your location visits really is the most important stage of any landscape photographer's adventures. First and foremost, you need to get an appetite for the place. Look at lots of images. Google's image search is a good resource, for example. What has been done there before? What kinds of locations can you expect to find? You then need to consider the logistics. Can you get there by car or by foot? When is the best time to go? It's so important to feel familiar with your location before you visit, almost as if it's your own back garden.

If you're a tourist, you want the element of surprise. But if you're a photographer, you have a job to do. You can't stand around feeling overwhelmed by everything. When you're overwhelmed, you're not focusing on the light and form of the area. You're not focusing on your photography. As a result, you could well find that you come away with nothing.

atmospheric images in those kinds of conditions. I'm not a fan of shiny, happy, sun-drenched landscapes. I prefer changeable, stormy locations.

I'll only ever take one camera and a couple of lenses out with me on location. I have to be very economical and travel light, particularly if there's going to be a lot of walking involved. Now I use a Nikon D800 and this image of Gullfoss was shot with a Nikkor 24-70mm f/2.8 lens.

Many photographers can get hung up about the kinds of cameras and lenses they use, but I try not to think about it too much. I'm not the kind of person you'll find sitting around admiring their kit. I guess the one exception is the first day that I unpack it from its box following delivery. But then, unfortunately, I just have to get over it.



Emmanuel Coupé Kalomiris

Emmanuel Coupé Kalomiris is a professional freelance photographer specialising in landscapes. He has won multiple awards for his work, including first prize for best single monochrome image and runner-up for best monochrome portfolio in Travel Photographer of the Year 2013.
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LETTER OF THE WEEK

Truly despicable

I suffer from insomnia and your Leica anniversary issue (AP 19 July) hasn't helped. Lying in bed in the wee small hours after reading it, I couldn't get Tom Stoddart's image of the wealthy Sudanese man stealing maize from the starving child out of my mind. I have some concerns as to the veracity of the image, but if true, it was a truly despicable act to have witnessed and will haunt me for weeks to come. A truly powerful image.

Bill Winward, Wiltshire

Sadly, Bill, it is true, but there's a positive side to the story. As a result of its publication in *The Guardian*, more than £100,000 was donated to Médecins Sans Frontières. The image, and the story



behind it, featured as part of our *Icons of Photography* series, which you can now read on our website – **Nigel Atherton, Editor**



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Still relevant

In your article recreating Andreas Feininger's image 'The Photojournalist' (AP 19 July), you correctly state that his book, *The Complete Photographer*, is 'still just as relevant today as when it was originally published back in the '60s'. My 1975 edition has been a source of reference and advice for nearly 40 years, and I particularly recommend the sections on 'Motivation' and 'Equipment'.

Chester Willey, via email

Too clever by half

Thank you for the fascinating issue on Leica (AP 19 July), which included your recreation of Andreas Feininger's 'The Photojournalist' picture. Of course, he managed it without any of the post-production techniques you used – maybe with just some dodging and burning here and there! So, which is the better version, I wonder? One of the common

claims for Leica photography is its stripped-down simplicity. Are we in danger of losing sight of this and becoming a bit too clever by half?

Neil Pascoe, Lancashire

It's always easier to take an original image than to try to copy an existing one, Neil, especially when trying to recreate a film-based image digitally. I'm glad you enjoyed the issue – Nigel Atherton, Editor

No lack of lag

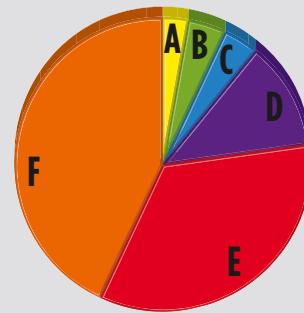
Having just reread parts of AP 21 June and glancing again at the Premium CSCs article, a thought (a rare occurrence) popped into my head. Why is camera shutter lag rarely (if ever) mentioned in camera tests and reviews – not only AP's, but reviews in general?

A couple of years ago, I did some research, found some very good reviews and subsequently bought a Panasonic Lumix DMC-GH2

with a couple of lenses and a flash, as I fancied something a little lighter than my Canon EOS-1D Mark IV – and as my grandson had unfortunately found out, being hit in the middle of his back by a swinging EOS-1D Mark IV with 100–400mm zoom is not a load of fun!

I may not be the world's greatest photographer, but I can usually manage to press the shutter and get a result that I'm at least happy with, but with the GH2 I missed shot after shot after shot. While visiting Warwick Castle, I tried to take pictures of some birds of prey during a demonstration that I hadn't expected to see, but found that while the camera would take a fast enough sequence of shots, the fact that the viewfinder blacked out between each shot made following a bird in flight almost impossible.

Generally, I liked the GH2 and lens combinations, which produced very



In AP 12 July, we asked...

What is the least you have spent on a DSLR (new or used)?

You answered...

A Under £15	3%
B £15-£50	4%
C £50-£100	4%
D £100-£200	12%
E £200-£500	34%
F Over £500	43%

What you said

'£25 for an EOS D30'

'£120 for a used Pentax K100D Super. If anybody wants a cheap DSLR to carry anywhere, without worrying too much if it gets lost or damaged, I'd recommend this'

'My Canon EOS D30 cost me just under £300, which looks like a bargain when you consider the new price was about £2,000'

'Bought a well-used Nikon D40 and 18-55mm lens from a friend for £40 and it got me back into photography'

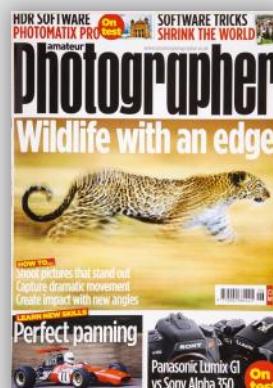
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This week we ask

What's your opinion of war photography?

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Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover shown in AP 12 July was from 9 September 1959. The winner is 'Atavar' from Lincolnshire, who made the closest guess of 8 August 1959

acceptable still pictures and great video, but the shutter lag and refresh rate of the viewfinder I found completely unacceptable. The viewfinder refresh was touched upon briefly in a couple of reviews, but the shutter lag was never mentioned.

I had hoped it would be the ideal camera for me to use when travelling light, but just too many missed shots due to shutter lag made it very frustrating camera to use. I sold the camera after only about a year of use. It was an expensive experience owning this kit, which might have been avoided if shutter lag figures had been mentioned in the reviews.

Keith Taylor, via email

We used to mention shutter lag in our reviews when it was a problem, but in recent years it simply isn't that much of an issue. Likewise, EVF refresh rates, which are a lot better than they used to be – Nigel Atherton, Editor

Reaching out

I read the article on Jerry Webb (AP 28 June) with interest. It was amusing to read how he treats his equipment badly and doesn't feel he perhaps cares about some of the people he photographs. Well, they were his words. But I suppose he might have been



being a little hard on himself! I think it often takes a dark and brooding kind of artist to come up with stuff that's really good.

And I loved reading at the end how Jerry is fearless and feels how important it is to be genuine. It shows how, dare I say it, Jerry contradicted himself – he has managed to reach out to people as a photographer. Maybe with more gritty art like his, we can see the barriers between people diminish.

Thomas Latcham, via email

My favourite lens

Regarding your group test of 85mm prime lenses (AP 28 June), 85mm f/1.4 is definitely my favourite spec. I have owned a Planar for my Contax since 1977, and a Minolta for

my Dynax 9/Alpha 900 outfit since 2001. The Planar still seems the better of the lenses, and the Sony incarnation, announced a few months before the Alpha 900, has been a constant temptation.

I bought one and when it arrived it was big and heavy – my first impression was that it is exceptionally sharp. I shall be putting it through its paces over the next few weeks and I'm expecting it to become my favourite lens for digital, although the Contax version carries 35 years of my personal photo history with it, and will still be used!

The upside: I've bought a lens, basically because of an AP review. The downside: a certain degree of expense.

John Duder, West Midlands

In next week's issue

On sale Tuesday 5 Augst

Location lighting

Adam Duckworth shares the lighting secrets of his stunning location portraits



© ADAM DUCKWORTH

Nikon D300

We look at how this classic Nikon DSLR has aged, and whether a D400 will ever appear

Infrared Iceland

Andy Lee's photographs show Iceland as you've never seen it before

Sigma 24-105mm f/4 DG OS HSM | A

Sigma's popular 4x zoom Art lens on test

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One vision

Been there? Shot that? **Jon Stapley** talks to two photographers who have shot one subject in different ways, and then we try it ourselves

Not long ago, I was catching up with a friend over a pint. A keen photographer, he was lamenting how sick he was of life in Oxford, that he never felt inspired to use his camera any more.

Always eager to help, I whipped out my phone, did some light Googling, and saw a recommendation that the old Castle Museum looks especially beautiful in low light. How about that?

'Nah,' my friend said, between gulps of Peroni. 'Already shot it.'

It's a good point. I mean, you can't exactly evolve as a photographer by photographing the same thing over and over again, can you?

Except that you definitely can. Because we found some photographers doing exactly that, and indeed doing it so well that we just had to try it out for ourselves. Take a look.



Finn Hopson
Subject:
West Pier,
Brighton



Why did you start photographing Brighton's West Pier?

I grew up here [in Brighton] so I had stood in front of the pier millions of times. I watched it burn down, I watched it fall down in storms. It's one of those places that photographers inevitably get drawn to. On the beach, though, are these big pillars that mean most of the time there's nowhere you can stand to get that bang-in-the-middle shot I was after. However, I went down to the beach one morning to have a look at the lovely light and realised the tide was out just far enough to do it. So I thought I'd give it a bash!

So was that your first shot of the project?

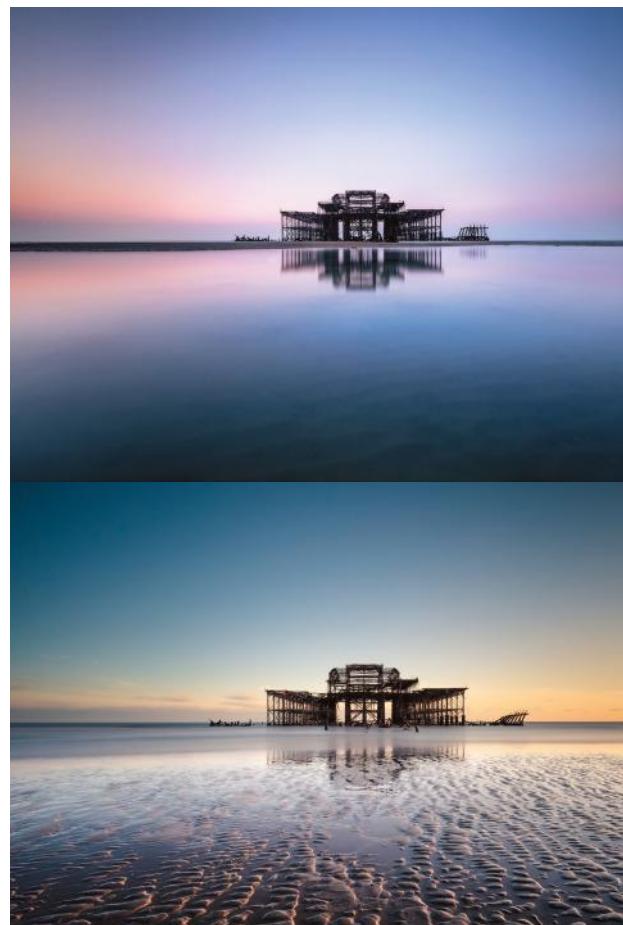
Yes. I liked it enough, thought, 'OK, that's great,' and didn't think any more about it. I remember being down on the beach later during another lovely sunset and thinking maybe I could improve slightly on the image I had done before. So I did it, and it came out really nice. For no obvious reason, no one had ever taken that shot with the pier so isolated. People were interested in the fact that it was so small in the frame, shot with such a wideangle lens. It became the thing I talked about a lot, and every time I found

The near-uniformity of Finn's composition not only makes his images work as a set, but it also emphasises the stark differences in colour and quality of light

myself down there at low tide I thought I may as well just bash one out again.

So did the series come about quite organically?

Yes, completely. There's always the archetypal ideal version of the photo that I would like lurking in the back of my head. There's a particular combination of light, weather and tide that I'd like to get, but never quite have. However, each shot has been slightly different, and it's always interesting to see how it comes out, and if that ideal version is at all possible. There are probably 20 other





shots that have never seen the light of day, but every time I think I may as well stop, something happens and I think I'll just try it a few more times.

Is it a challenge to keep photographing the same subject in such a rigid style?

It's interesting photographically – there are weird little differences in doing roughly the same thing. You impose a set of strange rules: you know the lens and the settings, so you may as well try to replicate that with a set of rules. So rather than photographing the pier 50 different ways, I'll create a set that works.

Are you doing much post-processing on these images?

I've tried to mimic the settings closely between each shot but the exposures vary slightly, so I'll do a bit of work in Lightroom to get the balance just right between the sky and the sea. And I usually have a Lee Big Stopper on the front as well as a 0.6 grad. That's the other bit of post-processing – the Big Stopper makes everything go very blue. Often, I'll pull some of that out and get the yellows to come back a bit.

Now that you've put so much work into your West Pier project,

do you find it hard to look at the pier from a fresh perspective?

Yes. A few months ago I was sitting on the beach, shooting another image, and I noticed an amazing sunrise just to my left. I could have walked along the beach a little way and had that in the foreground, but I found myself drawn to trying to get another shot for the project because the tides were right. I think I'm tied to that perspective. Yet I'm consoled by the fact that no one else can get these shots now – I started before the pier began to really collapse and I won't stop until it has gone completely.

Finn Hopson's new gallery, Brighton Photography, is opening on 29 July and is located at 52-53 Kings Road Arches, Brighton BN1 2LN. To see more of Finn's images, visit www.finnhopson.com



Mark Hirsch

Subject:
'That Tree',
South Dakota, USA

How did the idea for 'That Tree' come about?

It all started in January 2012. I was laid up at the time, recovering from a severe concussion I received in an accident. A friend saw my Facebook post about getting a new iPhone 4S and messaged me, saying, 'Isn't the camera great?' My reply to her was, 'Really?' At the time I never even considered using the iPhone camera for anything more than a snapshot. As a result, I was inspired to trudge through a crazy snowstorm to make a picture of this tree using my iPhone, and I was blown away by the image quality.

The experience inspired me to use my iPhone to start making a photo a day of random scenes and situations. I never made another photo of the tree until one day I noticed it was silhouetted by a cool sunset. Another friend saw the second photo and said, 'What's with you and that tree? You should do a photo a day with it.' I started my unintended adventure the day after that, on 24 March 2012, by committing to make a photo a day of 'That Tree'.

What advantages did the iPhone offer and what were the drawbacks?

The limitations of the iPhone camera forced me to see differently. I could not reach for a different lens, so instead I had to reach into my creative reserves and be the human zoom. I don't think this project would have had nearly the depth of creativity, vision or representation of place if I had shot it with my DSLR. The more committed I became to this project, the more I encountered challenges posed by the iPhone's technical limitations. I was trying to make pictures that reflected my creative vision, but the iPhone's limited controls made that difficult.

Discovering the ProCamera and Camera+ apps greatly enhanced my opportunities. Both apps allow you to control exposure and focus independently. The other breakthrough was a tripod. I use a Manfrotto 190 tripod along with two Super Clamps and a Manfrotto Magic Arm to hold my iPhone.

How did you go about approaching each day? Did you plan your shots or were you improvising?

It was never easy and it never came naturally. I've never been a landscape or nature photographer. To shoot it with a tool as simple as my iPhone only added to the visual challenge.

What were the main challenges of the project?

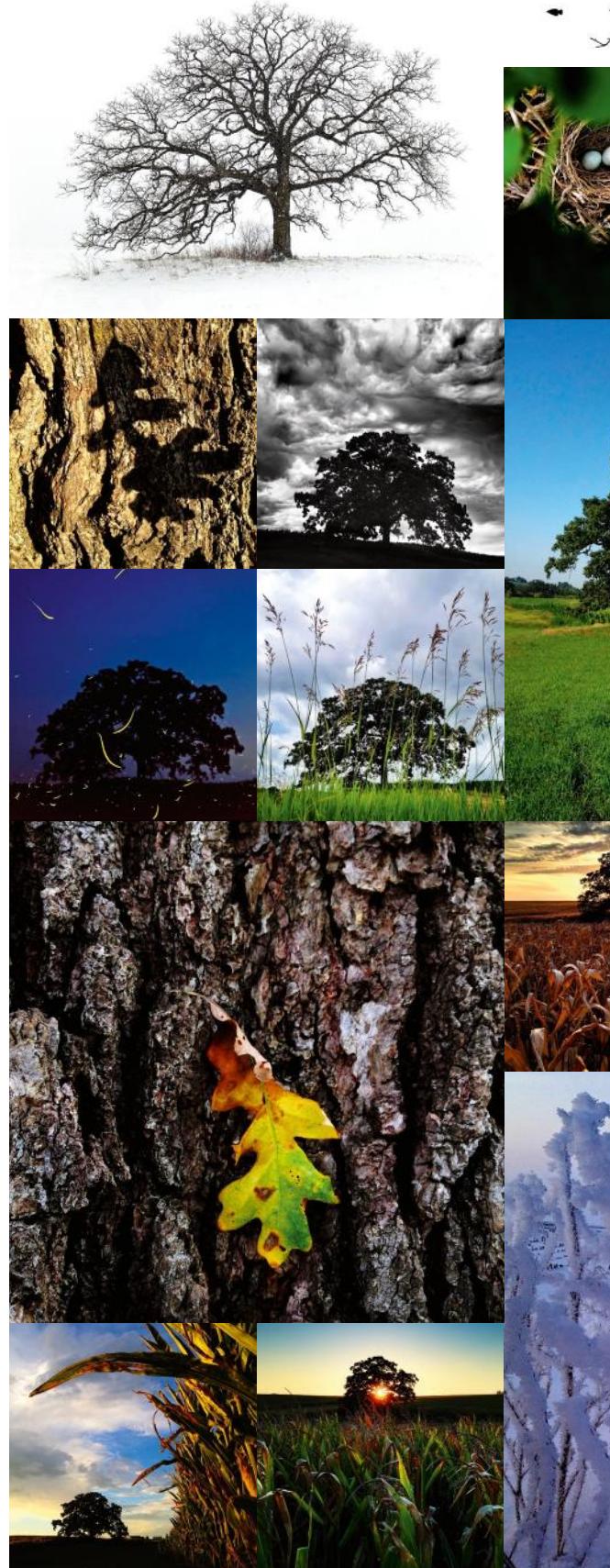
Time commitment. I had to find time every day to visit the tree. Depending on the quality of light and the weather, I sometimes visited the tree multiple times in a day. In all types of weather, I was out there trying to make photos that made me happy. The year I shot the project was a drought year, so the weather was very challenging. It was terribly hot and very unpleasant much of the time.

The winter season was also one of the coldest on record, so then it became a mental challenge to subject myself to the elements. The sub-zero temperatures also posed other challenges because the iPhone doesn't like the cold. I would wrap the iPhone in chemical hand warmers or carry it inside my mittens in an effort to keep it warm so it would not shut down in the middle of making a photo.

What's your advice for someone else attempting a one-subject project like yours?

For about three weeks, it was relatively easy to find fresh and original compositions. Then things started to get difficult visually. I began to venture away from the tree in search of new perspectives, and pay more attention to the quality of light. If I discovered a scene I liked but the light wasn't right, I would come back at dusk or the next day at sunrise. I also started to look more closely at details. I paid more attention to other elements in the valley and considered ways to incorporate them. I trained myself not to force compositions.

My advice would be to slow down and take on a more considered look at the world of your subject matter. You will need to inspire yourself to have a greater appreciation for simple beauty. You will need to expand your visual perspectives and learn to see things you might normally overlook. Take the ordinary and capture it in ways that are extraordinary.



Mark Hirsch's book *That Tree* is available now, priced \$39.95 plus \$15.95 international shipping (around £23.26 plus £9.37 shipping). More information is available at www.thattree.net, and you can find Mark on Facebook at www.facebook.com/photosofthattree



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THE RUTLAND Bird Fair takes place on 15-17 August on Rutland Water Nature Reserve, where you can see a wealth of wildlife as well as visit marquees, wildlife experts, photography lectures and take advantage of some superb deals at the show!

Amateur Photographer has teamed up with Panasonic to offer five lucky readers the chance to join the AP editorial team and a Panasonic expert for a day of photographic guidance at Rutland Bird Fair – including a Panasonic Lumix DMC-FZ1000, free entry to the show, a sandwich lunch and refreshments as well as a goody bag to keep!

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PANASONIC'S Lumix DMC-FZ1000 is the ideal companion for photographers looking to capture images with superb quality during their outdoor adventures. Featuring a stylish design, durable build and incorporating a fixed 25-400mm f/2.8-4 Leica DC Vario-Elmarit lens, Panasonic's new Lumix

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Panasonic
www.panasonic.co.uk



HOW TO ENTER

All you have to do to be in with a chance of winning a Panasonic Lumix DMC-FZ1000 and a day at Rutland Bird Fair is to upload your best wildlife photograph to amateurphotographer.co.uk/rutland. The closing date is 4 August 2014.

The images will be judged by AP staff and the five winners will be contacted by email. Before you enter, please note you must be free to attend the Rutland Bird Fair on Friday 15 August and be able to make your own way to Rutland (travel expenses not included) in order to receive your Panasonic Lumix DMC-FZ1000 prize. Full terms and conditions can be found on the AP website at www.amateurphotographer.co.uk.

The closing date for entries is 4 August 2014

*Competition open to UK residents only

For your chance to win visit amateurphotographer.co.uk/rutland



ALL IMAGES © NIGEL A TERTON AND PHIL HALL

The AP team

Subject: St Paul's Cathedral, London

St Paul's Cathedral faces the AP offices across the river, so consequently the team has photographed it hundreds of times. So, inspired by Mark and Finn, we thought we'd bring a few of them together. **Do you have a similar collection of shots on a theme? If so, then drop us a line.**



© BOB GRAS

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Round Six Macro world

ONE OF the most exciting things about photography is that it can take us closer to a subject than we could ever possibly imagine. Once we begin seeing the world in this way, it can often feel like we've crash-landed on an alien world.

Macro photography offers us the opportunity to explore the hidden elements of the world that would otherwise remain hidden from the naked eye. Flowers and plants are a beautiful canvas of colour, shape and texture, and getting in close can reveal how all these disparate elements can function together to form such beautiful subjects.

However, we don't want you to focus just on flowers and plants. We all also want to see your macro images of those little creatures that you often find buzzing and crawling

around the garden – insects. Insects make truly fascinating subjects for photography, and it's fair to say that we can often take for granted just how incredible they are. Macro photography can reveal the small details of these creatures and demonstrate that they are just as photogenic as any large animal on a safari shoot.

There are a number of things to consider when shooting macro images. What's the best light? How can you ensure that the focus is sharp? Will the image look better in bright vibrant colour or in black & white? Turn over the page for some tips on how best to represent your macro subject, whatever it may be. Macro is fun, so it's time to dust off your macro lens and get in close.

HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you once the round has been judged (please enclose an SAE). Entries can be sent to APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Plan your APOY 2014 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes at dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

This month's prizes

TOTAL KIT WORTH £1,200



1st prize

THE first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. Its 1.44-million-dot EVF displays a 100%

field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is a slim and compact optic that is equivalent to a 28-84mm lens in the 35mm format. This 45mm f/1.8 portrait optic is ideal for low-light people shots without flash, while the 40-150mm zoom has high-speed AF and is optimised for movies and stills. The 9mm fisheye lens is ideal for capturing wideangle scenes.

2nd prize



PRIZE WORTH £500

THE second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor, and it has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

PRIZE WORTH £350



THE third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. A handy autofocus lock is included, so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.

Round Six Macro world

We take a look at some tips and tricks to set you on your way to shooting close-ups of insects, flowers and plants



© ANDREW WOOD

Getting started

IF YOU don't own a macro lens, why not try using screw-on close-up lenses or even a compact camera? Many compacts have macro modes and good close-focusing distances, sometimes to 1cm. If you are using flash, it's a good idea to test its intensity and fine-tune the exposure. You will certainly need a tripod if you are

photographing moving insects or flowers that may be blowing in a breeze, and perhaps a cable release. Think about whether you are going to take your shot in a self-constructed studio environment at home or outside. If you are using natural light, you may find you need to wait until it is bright enough. One of the advantages of macro photography is that you can take your time over the image.

Colour and light

NOW THE days are lighter for longer, we can all make the most of the extra daylight. Early morning or evening light is ideal for macro photography, as the soft diffused light is perfect for bringing out colour and detail. At these times, if you're shooting insects, you'll find them much less active, making them easier to photograph. Use a reflector to create natural

sidelight or use backlighting in your composition. Think about how you can use colour creatively.



RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entrants are judged by IPC staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Olympus or their associated group companies. 22. Olympus shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.



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Black & white

IT COULD be that you choose to convert your image to black & white. The absence of colour will allow the shape, form and texture

of your subject to take centre stage. If you do want to do this, choose a subject with interesting shapes and textures, and try to imagine how these will look when they are stripped of colour.



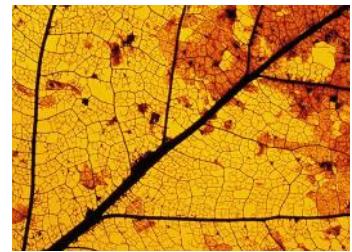
© MARK THOMAS

Focusing

YOU MAY be better off using manual focusing rather than AF to minimise the chances of coming away with a lot of out-of-focus images. Depth of field becomes narrower the closer the subject is to the camera, so focusing becomes critical. Choose your focusing point carefully, as a slight shift in the focus point will make a considerable difference to your image. Ideally, if your subject is stationary and there is enough light, use a small aperture and a slow shutter speed to get your image sharp. Otherwise, you could try using off-camera flash that will also allow you to freeze movement if your subject is moving.

Framing

HOW YOU frame your image will affect how the viewer sees the subject. Do you want to fill the frame with the subject so that it becomes an abstract image? Remember that less is more, so keep your compositions simple and clean.



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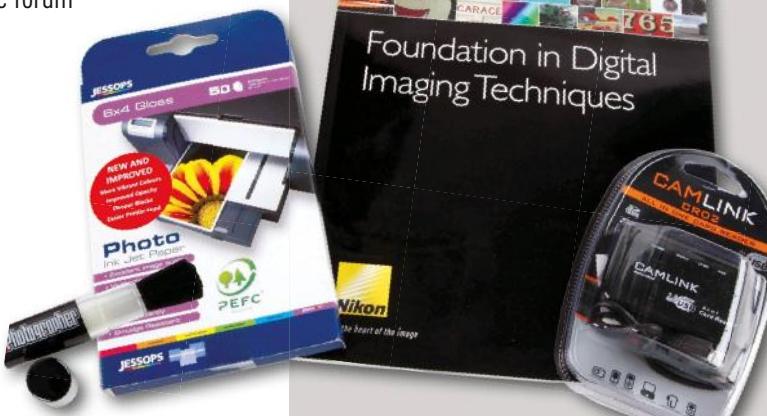


'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.' Gill Golding



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Horia Bogdan, Romania



Horia became interested in photography due to his fascination with nature. He is a biologist and throughout his college years he documented the subjects of his studies using his camera. Horia's favourite subjects are landscapes, as he feels he can absorb the beauty of nature better that way. He is particularly fond of the amount of freedom photography offers, as well as the way it can force him to push limits and travel as far as he can in order to explore the world.

Dark Hedges

1 Horia has been lucky enough to photograph the fairy-tale-like dark hedges of the Causeway Coast in Northern Ireland on an eerily misty morning. Canon EOS 60D, 150mm, 1/8sec at f/14, ISO 100, tripod

Dunluce Castle

2 The body of water, actually a shallow puddle, has helped to create balance within the image by reflecting the castle. Canon EOS 60D, 10-20mm, 1/3sec at f/13, ISO 100, B+W circular polariser, ND grad, tripod



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White Rocks

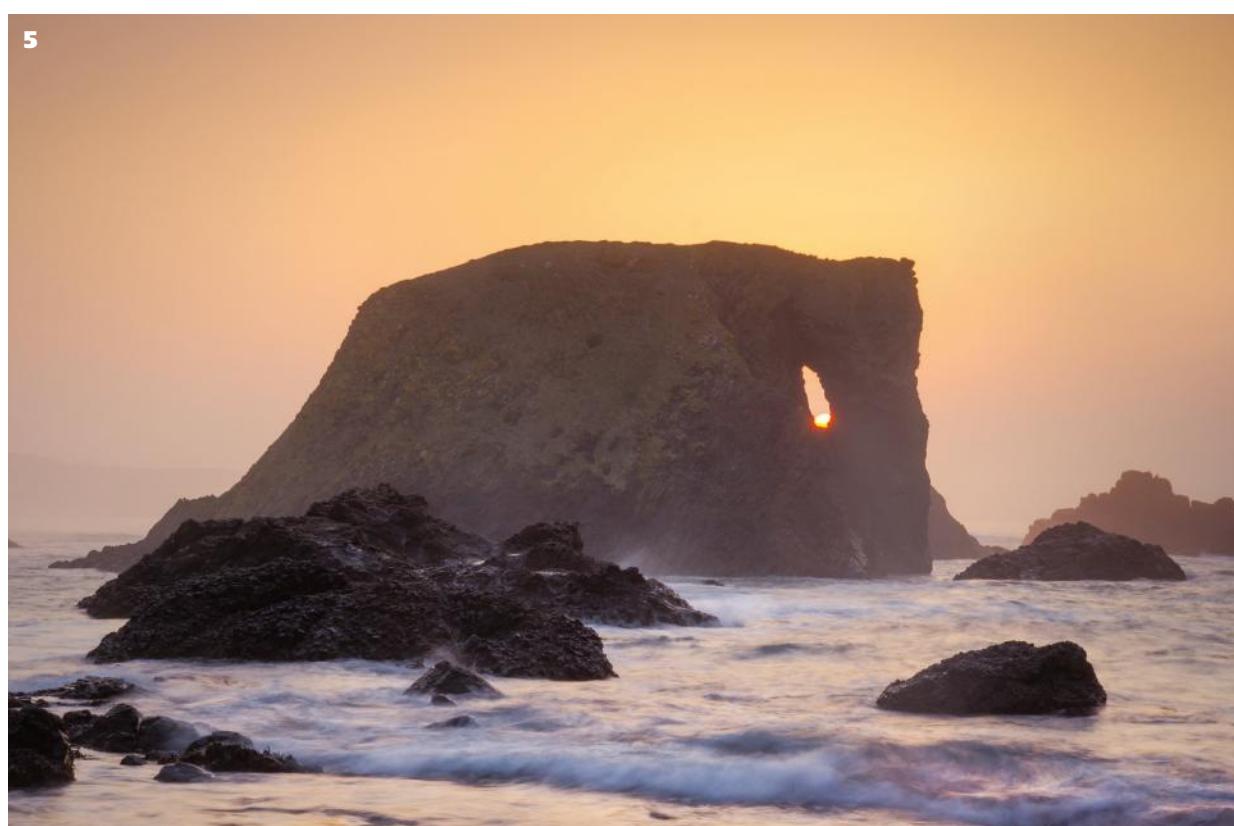
3 Horia has used the subtle element of the algae as foreground interest in order to draw our eye towards the incoming waves
Canon EOS 60D, 10-200mm, 0.6sec at f/16, ISO 100, B+W polariser, ND grad, tripod



Giant's Causeway

4 Horia set up the tripod with the central column extended forward to get as near to the basalt hexagonal rocks as possible to exaggerate the perspective
Canon EOS 60D, 10-20mm, 4secs at f/16, ISO 100, B+W polariser, ND grad, tripod

5



Elephant Rock

5 Horia has waited for just the right time of day and has selected the perfect angle to capture the setting sun passing through the opening of the rock's arch
Canon EOS 60D, 150mm, 0.6sec at f/16, ISO 100, ND grad, tripod



1

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Mike Smith, Bedfordshire

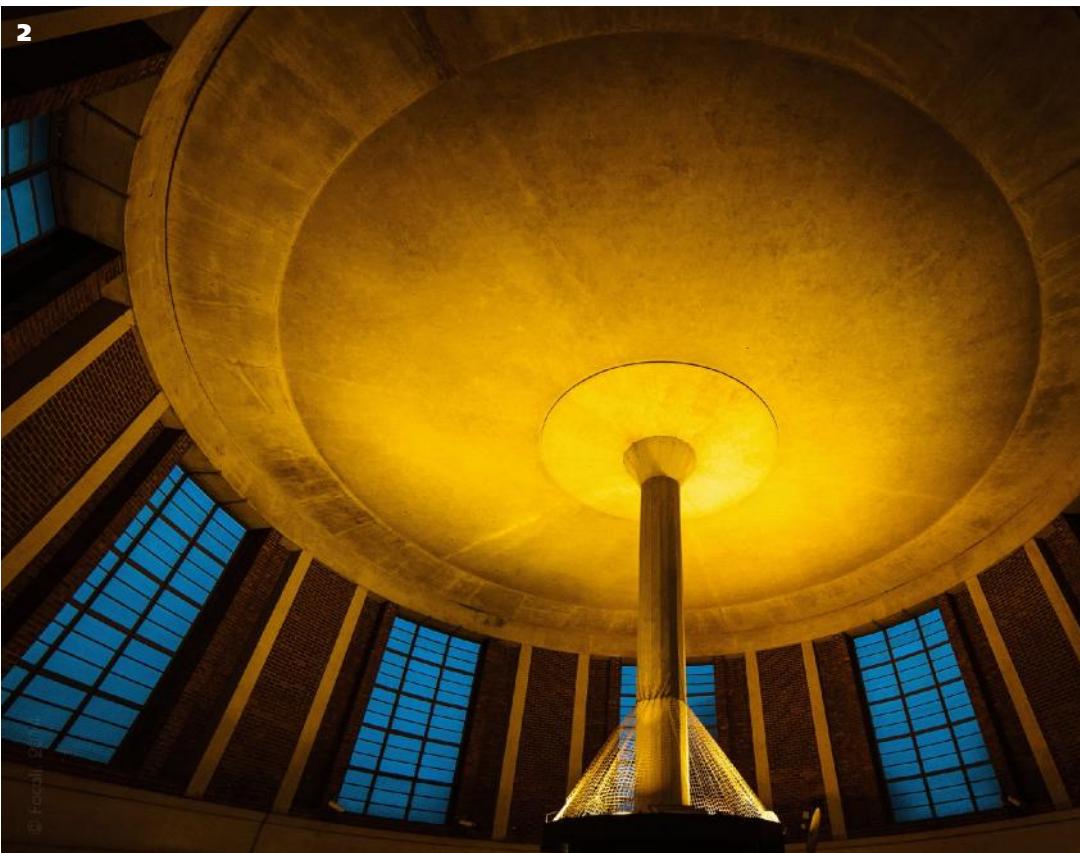
 Like many photographers, Mike started young and was taught basic composition by his father. When he was 16 years old, he bought a second-hand Pentax P30, which he used extensively on climbing trips. These days, Mike loves shooting architecture and has a natural affinity for searching out angles and lines, and seeing buildings in fresh and diverse ways. All the images here were taken in Tube and overground stations around London. In the future, Mike hopes to work on what he considers his weakest subject – portraiture. Visit www.focali.co.uk to see more.

Baker Street

1 By using a high ISO, Mike has retained a relatively wide depth of field while also using the optimum shutter speed to give his subject just the right amount of blur. Nikon D700, 24mm, 1/10sec at f/16, ISO 2500

Arnos Grove

2 Mike has made use of a wideangle lens to communicate the enormity of the station's iconic dome. He has also left the image's radial distortion uncorrected. Nikon D700, 14mm, 1/125sec at f/7.1, ISO 2500



2

Reader Portfolio



St John's Wood

3 Mike took three bracketed exposures and then blended them together in order to give his image a balanced dynamic range
Nikon D700, 24mm, 1/60sec, 1/30sec + 1/16sec at f/8, ISO 2500

To Trains

4 This is another shot of St John's Wood. There is much to appreciate in this deceptively simple image. The symmetry and latticed window are particularly strong
Nikon D700, 24mm, 1/16sec at f/5, ISO 2500

Cockfosters

5 The 14mm lens has made the space feel enormous and endless. In Mike's words, the station is like a modernist engine shed of lines, curves and concrete
Nikon D700, 14mm, 1/15sec at f/13, ISO 1600

Southgate

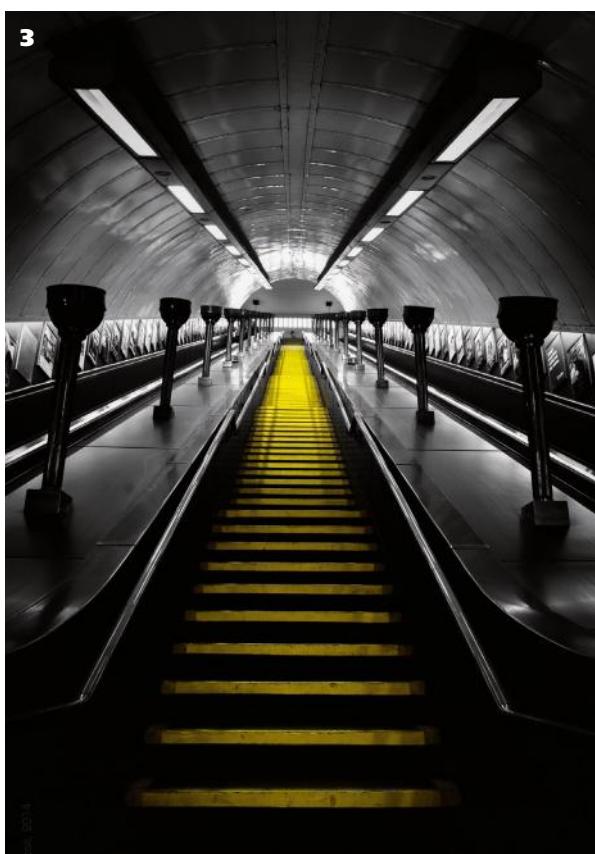
6 Mike has converted his image to black & white in order to emphasise the atmospheric lighting. The figure in the window is an unusual and eerie feature
Nikon D700, 24mm, 1/60sec at f/4, ISO 1600



4



3



2014



5



6

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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Applying a tight crop

IN THIS image from Adrian Mills, I have applied a tighter crop to create a more balanced, symmetrical composition. Adrian shot the photograph at ISO 100 using an exposure setting of 1/40sec at f/10. I assume that he may have left his camera set to aperture priority mode. In a situation like this (and especially with such

dull weather), it would have been better to set the aperture to a wider setting so that a faster shutter speed could have been used. With a wideangle view, 1/40sec is just about OK, but not if you have to crop the image tightly in order to magnify a close-up area of the picture.

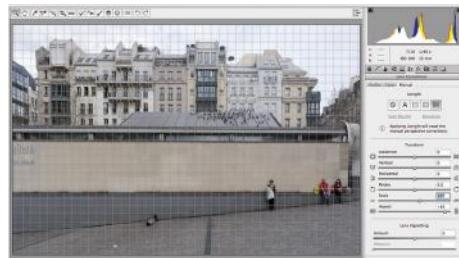
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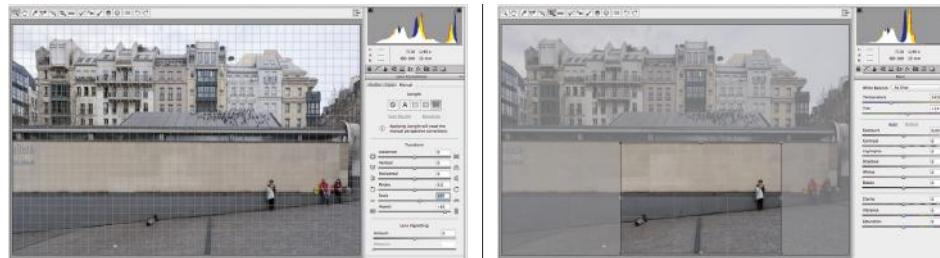


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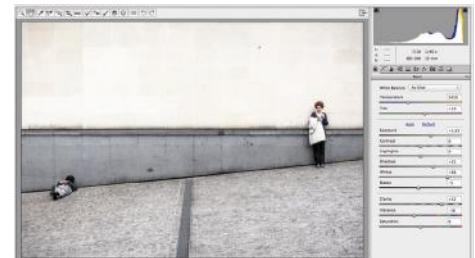
1 Correcting the perspective

With this particular photograph it made sense to start by correcting the biggest things first. I began by going to the Lens Corrections panel in the latest version of Camera Raw and clicking on the Full Upright correction button to correct the perspective. I combined this by increasing the Scale and Aspect Ratio slider values.



2 Cropping the image

I then selected the Crop tool and applied the crop shown here. My intention was to loosely follow the same type of cropping that Adrian had applied in the version he submitted for review. When I was happy with the cropping, I clicked on the Hand tool to exit the crop overlay mode.

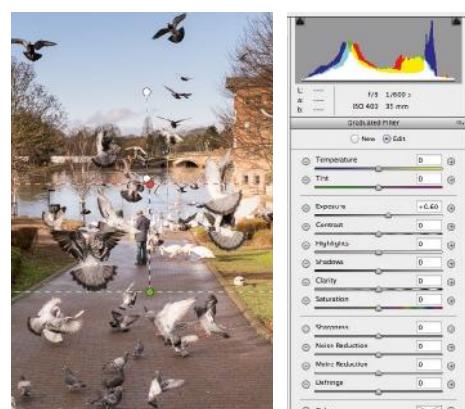
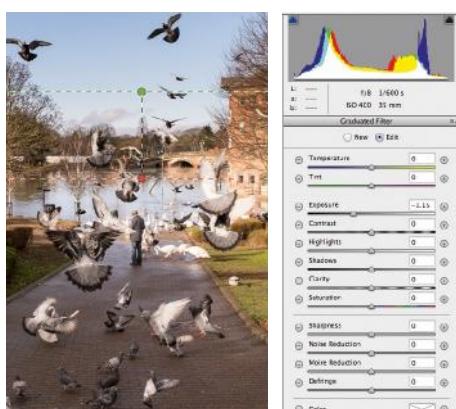
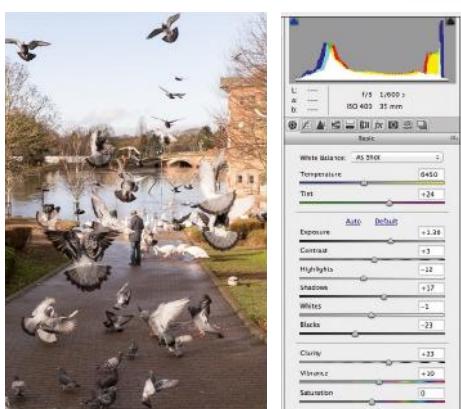


3 Basic panel adjustments

Because a rather tight crop was being applied to the original image, it made sense to apply the Basic panel adjustments last after I had applied the lens correction and crop to the scene. Here, I mainly lightened the exposure, increased the Whites and also the Clarity slider settings.

Balancing the image with graduated filters

HERE, Chris Poole has managed to capture an interesting action moment where the pigeons in this scene are flying all over the place. Crucial to this image is the figure of the man, who, we presume, is feeding the birds. What I wanted to do here was twofold. First, I wanted to centre the man in the image. At the same time, I wanted to deal with the problems of underexposure in the original scene. This isn't helped by the fact that Chris had the camera's auto exposure compensation set to $-2/3$ EV when the metering would have been overcompensating anyway for the bright areas such as the sky area and the light reflecting off the water. Second, I wanted to balance out the exposure between the foreground and the sky. I was able to do this using Graduated Filter adjustments in Camera Raw.



1 Basic panel tone adjustments

In this first step, I needed to carry out a massive lightening of the image to bring out tone detail in the shadow areas. To do this, I raised the Exposure slider to $+1.30$, fine-tuned the Highlights, Shadows, Whites and Blacks sliders, and then added a $+23$ Clarity adjustment combined with a $+10$ Vibrance boost.

2 Adding a graduated filter

The Basic panel adjustments also made the sky appear lighter, which was a shame, because I had lost the deep blue colour that was present in the original image. To compensate for this, I added a Graduated Filter for which I applied a -1.15 Exposure adjustment, tapering off to the horizon line.

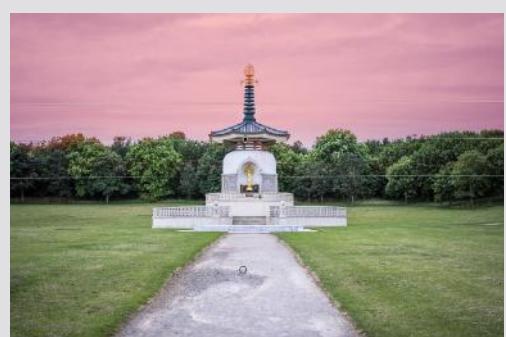
3 Adding a second graduated filter

In this last step, I added a second Graduated Filter adjustment – this time to lighten the foreground and balance out the exposure appearance between the top and bottom sections of the photograph. In this instance, I applied a $+0.60$ Exposure increase.

Graduated Filter in Camera Raw

THE GRADUATED Filter tool is essentially like a lens grad filter adjustment you can apply at the software stage, rather than over the lens in-camera. Many of the effects you can apply are quite similar: skies can be darkened, or have their colour changed. But since this is done at the post-processing stage, more sophisticated adjustments can be applied. You can, for example, adjust the

saturation, or vary the sharpness to apply a graduated sharpening, or lens softening effect. With the latest Camera Raw 8.5, you can even modify the Graduated Filter mask using a Brush tool to erase or add to the gradient effect. The screenshot (right) shows a graduated filter adjustment where I had edited the effect and the rubylith overlay mask is made visible.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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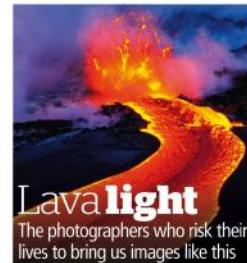
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Manfrotto's XPRO video head promises portability, versatility and convenience for budding DSLR movie-makers. **Andy Westlake** takes a closer look at what it offers

At a glance

- Fluid video head for DSLRs
- Weights 760g
- Supports up to 4kg
- Fluidity selector control
- Uses 200 PL plates

MANFROTTO'S XPRO video head is aimed at DSLR users who are starting to explore movie-making. Offering pan-and-tilt movements, it is designed to support up to 4kg.

The head is constructed mainly of aluminium and Adapto Technopolymer, which combines rigidity with light weight. It attaches to the tripod using a standard 3/8in thread, and accepts 200 PL quick-release plates, which are shared with many other RC2 Manfrotto heads.

The fluid head design allows smooth camera movement during video recording. A large dual-position dial stiffens the tilt mechanism to help stop the camera tipping backwards or forwards when using a heavy lens, and the pan-and-tilt movements can be separately locked.

Verdict

This is a well-made head that's easy to set up and use. I tested the two stiffness settings using a Panasonic Lumix DMC-FZ1000 bridge camera and the bulkier Canon EOS 7D DSLR with 100-400mm lens, and found it provides smooth tilt and panning movements with both. I was also impressed by how the head allows precise positioning of long telephoto lenses for stills work. The repositionable pan handle is a nice touch, too.



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Composite Video Head

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Manfrotto's entry-level fluid head is lighter and cheaper than the XPRO, but it lacks the repositionable pan handle and friction control. It can't handle so much weight, either.



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This professional video head offers variable friction control for both pan and tilt, and a sliding camera plate for better balancing of heavier loads.

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MANY wildlife subjects are easily scared off by the presence of humans, and the only way to photograph such subjects is to stay quiet and hidden. Mossy Oak's camouflage tape is designed to offer a solution for concealing your kit. This 2in-wide x 10ft-long (5cmx3m) tape is handy for covering things like tripod legs, lenses and lens hoods. It features a very light adhesive that doesn't leave behind a sticky residue once peeled off. Provided it's not used in very hot conditions, the tape stays stuck down for a long time. The tape will lift in direct sunlight or if it is knocked and may need some patching up after prolonged use.

Callum McInerney-Riley

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PNY OTG Adapter

● £5 ● www.pny.com

This Android-compatible adapter converts a standard USB plug to Micro USB so USB devices can be used with smartphones or tablets. The OTG acronym stands for 'On The Go', referring to the ability to connect USB-compatible Android mobile devices while on the move, without

relying on a host computer. However, the adapter will not work with all devices, so check your product's specification before you buy.

For photographers, the most obvious use for this adapter is to connect a solid-state hard drive (a mechanical drive may require more power than the connection can supply), a USB flash drive or a card reader so that images can be transferred. However, depending on the smartphone or tablet, it may also be possible to connect a USB keyboard or mouse, the latter of which should prove useful for retouching.



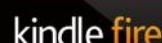
The adapter is well made, with a fun green Android robot shape. Weighing just 3.4g, the device comes with a small lanyard to attach to a phone or tablet case, or a key chain. If you have a compatible device, the PNY OTG Adapter is a useful accessory.

Richard Sibley

Amateur
Photographer
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Recommended
★★★★★



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Nikon D810: a professional view

Is there more to the **Nikon D810** than the seemingly unspectacular specification changes? *Amateur Photographer* speaks to three Nikon ambassadors about their first impressions of using the camera



Lucas Gilman, USA
Sports and action
www.lucasgilman.com

LUCAS describes himself as an action and adventure photographer and filmmaker, and is an ambassador for Nikon USA. Using a Nikon FM2 and then a N90 (D90), he has been a professional for over 15 years, having worked for the *Denver Post* while at college.

Working all over the world, he shoots subjects ranging from kayaking to surfing and skiing.

and has covered the Tour de France, the Kentucky Derby, Ironman, the NFL Playoffs and Open Water Swimming in Australia. Clients include *National Geographic*, *Sports Illustrated*, *ESPN Magazine*, *ESPN.com*, *Men's Journal* and *Outside Magazine*. His commercial clients include Manfrotto, Nikon, SanDisk, Land Rover, Red Bull, G-Technology, Garmin and Gore-Tex.

THE D810 is the most versatile camera Nikon has ever produced. I love the introduction of the sRaw mode that allows me to shoot smaller, 9-million-pixel raw files, because I don't always need 36 million pixels or those massive files filling up my memory cards and hard drives.

With the MB-D12 battery grip, I can now shoot at up to 7fps in DX crop mode. With the new image quality, too, this makes the D810 an ideal camera for art or sport – it covers a lot of different types of photography for a camera with a small form factor. Landscape photographers will love the huge dynamic range, and all the data that

is contained in the highlights and shadows – this is the sharpest sensor I have ever seen. I used it for a shot of a kayaker going over a waterfall (see above), and you can just keep on magnifying it on screen and the detail keeps coming – even beyond 100%.

The new AF system is faster and more precise than ever. I didn't even notice it working. I was shooting a surfer early in the morning (see right) and the camera kept up with him as he jumped the waves, even though there was spray and breakers obscuring the subject all the time. The D810 just got it right in every frame, and the pictures are pin-sharp.



There is a huge amount of detail in the 36.3-million-pixel images

The extremes

This sequence with the surfer also showed me how the dynamic range has improved. Shot backlit at sunrise (see above, right), the files have retained detail in the highlights as well as in the shadows – there is information on the surfer and the clouds haven't burnt out. Most cameras would struggle with such extremes, but the D810 is a breath of fresh air, and will now allow me to shoot scenes I wouldn't have been able to before. The dynamic range just gives me more options, and is the kind of massive step forward we saw when the D3 was launched.

To make the most of the dynamic range I shot a lot in flat mode for JPEGs and NEF files, as this provided me with an ideal starting point for processing my images, but the changes to the picture profiles make them really worth using and I really recommend them. There is now a Clarity slider that can be



The new Clarity control setting helps to add local contrast and sharpness

controlled by the photographer to further customise the settings Nikon has in place. This Clarity control produces an effect that seems to combine sharpness and midtone contrast, a bit like the Clarity slider in Adobe Camera Raw. It means the pictures that come out of the camera look more detailed and closer to what my eye saw when I was shooting. That will save a lot of time in post-production.

Silky smooth shutter

The other thing I really like about the D810 is the new shutter. I hadn't thought that the shutter of the D800E was clunky, and it isn't, but the new one is silky smooth. It's hard to put into words, but it is as if there is no internal movement in the camera when the shutter fires. Because the D800E could capture so much detail, I found that often I had to use a faster shutter speed to shoot action in order to really freeze the subject. Cameras with less resolution don't have that problem, as they don't show the same level of detail. But with the D810 and the new shutter, I've found that I can handheld more. I'd say there is 30% less vibration, which is important to me as I shoot a lot of long exposures.

The new ISO 64 setting will also help with the long exposures, as it will mean that I can get longer shutter speeds without always having to use a filter – or such a dark one at least.

Time-lapse

I get asked for time-lapse videos sometimes and I kind of dread them, as so much work goes into keeping the exposure consistent. I usually shoot in manual mode and check to see whether the settings need adjusting for every shot. The new exposure-smoothing feature in the D810's time-lapse mode is brilliant as it fixes all that for me – so no exposure ramping is necessary and the video is perfect and glitch-free straight out of the camera.

On a similar theme, the D810 has introduced continuous shooting for long exposures, so you can shoot multiple images of star trails with only a fraction of a second gap between them. That means they will join up seamlessly when combined.

I shoot video as well as stills, and I like the new features Nikon has brought into this camera. The HD quality at 60fps is excellent and makes for great slow-motion sequences. Video will all go 4K eventually, but for now it isn't practical for most people. No one broadcasts in 4K, and it creates a headache for storage. At the moment, 4K is just a buzzword; I think Nikon realises that only a small group of people actually need it, so the fact that the D810 doesn't shoot in 4K really isn't a big deal.

Nikon hasn't reinvented the wheel with the D810, but it has made some huge refinements. Even things like the extra battery life will make a significant difference.



Lucas uses his D810 to capture sports and action images



John Wright, UK

Portraits and fashion

www.johnwrightphoto.com

AN AMBASSADOR for Nikon UK, John is a photographer, filmmaker and music producer. He started his photographic life with a Nikon FM2 when he moved from Glasgow to London to take a job with a picture agency that

covered the royals. He went on to become the picture editor of the *Daily Mail* and the *Express* newspapers, but went back to taking pictures for a living in 2000 – when he bought his first digital camera. Now John is a

portrait and fashion photographer working from Motel studio in East London's Shoreditch. Celebrities he has photographed include Robbie Williams, Pet Shop Boys, Michael Jackson, Paul McCartney, the stars of *The Inbetweeners*, Ricky Gervais, Heston Blumenthal and Gordon Ramsay, and clients include Louis Vuitton, Dior, *Vanity Fair*, *Tatler*, *British GQ* and *The Times Magazine*.

Like the other photographers, John was impressed with the highlight retention

WHEN Nikon first showed me the specifications for the new D810, I have to admit I wasn't bowled over. The camera simply doesn't have the same 'cor blimey' effect as the D800 did, when Nikon's top pixel count jumped to 36 million pixels. As soon as I'd shot with it, though, and magnified the image on the back screen of the camera, I could see what the difference really is.

It is very easy to judge upgrades and new cameras by the number of pixels they have over the last model, and by the better specifications, but we can't always measure improvements purely in numbers. After I looked at my pictures on the D810's rear screen, and saw even on that tiny device that there was better sharpness and more detail in the shadows, I viewed the files on my monitor – and that was a moment to pause.

Detail

In all honesty, I wasn't unhappy with the D800E I had been using. There is nothing wrong with it, and I have been pleased with the image quality it has delivered since I began using it, but the files from the D810 offer something else that I didn't know was lacking before. When the D800 and D800E came out I had no hesitation in going for the D800E. I don't have a fear of moiré patterning, as it is a part of life when you use medium-format

'The anti-aliasing filter has been removed in the D810, and there is a very real jump in the level of detail present'

digital cameras. I wanted the E version for the extra detail in the images, and I knew that any moiré could be easily corrected. Now the anti-aliasing filter has been removed completely in the D810, there is a very real jump in the level of detail present. The detail resolution is improved in the new model, but more than that it is the way that detail is resolved that I like so much – not simply that there is more of it.

What I see in the images the D810 produces is a different level of sharpness that gives us a new clarity. The shadows are filled with detail where previously there wouldn't have been as much – and that was one of the first



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John feels that the D810 produces accurate and lifelike colours



► things I noticed through the camera's rear screen. And the colour – colours seem more accurate and lifelike.

Noise control

My normal practice is to use the D4S when I want to shoot with higher ISO settings, as its noise control is exceptional. Noise in the D800E was OK, but in the D4S it is better. Now, though, having used the D810, I can see that will change, and I won't feel the need to use the D4S very much at all, as noise control in the D810 is so much better than it was.

Flat mode for video

I shoot a lot of video as well as stills, as I think all photographers soon will, and I'm impressed with Nikon's new flat mode for shooting films. Having a file that comes out of the camera straight and with no curve applied gives me a better starting point and puts me in control of what the film will look like. Previously, all video had some colour and contrast adjustment applied by the camera that was hard to override and gave photographers less control. In the D810, with flat mode, the control comes back to the photographer.

'The Nikon D810 gave me versatile files that can be pushed and pulled without the midtones suffering'

It would be nice if the D810 could shoot in 4K, but that will come in time and it doesn't really bother me that it doesn't. I do shoot in 4K when I need to, if I want to produce post zoom (digitally zooming), and I'm sure Nikon will offer 4K in the future.

Photographers always want more!

The new zebra patterning (an on-screen warning that highlights are burning out) will definitely be useful, and I love that we can all now make films with our DSLRs. This will bring big change to the film world, in the same way that photography changed art when it advanced beyond producing record images.

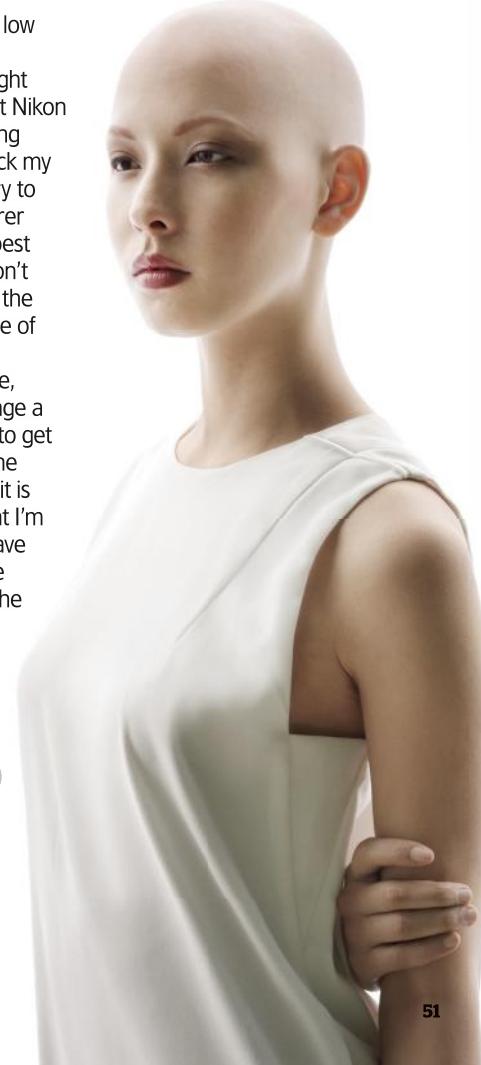
Don't get lost in numbers

Although I haven't used them yet (I only had six hours with the camera!), I'm pleased that Nikon has introduced an ISO 64 setting

and a higher burst rate. The low ISO setting will be useful for natural-light portraits on bright days, and it is reassuring that Nikon has made it a standard setting rather than a 'Lo' mode. I pick my ISO settings carefully, and try to stick to what the manufacturer recommends as giving the best image quality. And while I don't really shoot action, I will use the 5fps burst to capture a sense of movement in my portraits.

The important thing for me, as I said, is the quality of image a camera produces. It is easy to get lost in numbers, and while the D810 has 36 million pixels, it is what those pixels can do that I'm interested in. The camera gave me versatile files that can be pushed and pulled without the midtones suffering. The whole point about the D810 is the way Nikon has improved image quality, and that won't be obvious until you use the camera yourself.

With no anti-aliasing filter, John feels there has been a very real jump in detail captured by the D810





Miss Aniela was impressed with the detail in the splashes around the mermaid



Miss Aniela, UK

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www.missaniela.com

NATALIE Dybisz, the photographer behind Miss Aniela – Aniela is her middle name – is Nikon Europe ambassador. She is a fine-art fashion photographer based in London, and began her career in 2006 as a self-portrait artist. She works with her partner on commercial assignments and the self-branded, large-scale production 'The Fashion Shoot Experience' in London, LA, New York, Europe & Iceland (www.fashionshootexperience.com).

Miss Aniela's work has been exhibited internationally and featured in numerous media, including *NY Arts*, *El País*, *Alarm Chicago*, *Vogue Italia* and the BBC. She is currently focusing on her fine-art series *Surreal Fashion*, which blurs the boundaries of art, photography and fashion, and has been exhibited by *Vogue Italia* in Milan and London's Saatchi Gallery.

WE CREATED two shoots as part of this assignment for the D810, to really push the camera and show off its new capabilities. One was a low-key scene shot in a flooded room, and the other a bright scene with lots of very light tones. The darker scene is called 'Deep Sea Dream' (see above), and the bright scene 'White Witch Awakening' (see right), and both were challenging for the camera in different ways – especially as I wasn't using Photoshop in the post-production of either. We had to get everything right in-camera, in a single frame.

What came through to me almost straight away was the sharpness and detail of the images, even on the back of the camera, and the sheer quantity of information the D810 captures. Viewing the splashes around the mermaid was

'The improved dynamic range is a revelation, and I really welcomed the flexibility that it offers me. It makes me want to shoot more with the D810'

like looking at an image from a medium-format camera. I usually use the D800E and am used to it producing a lot of detail, but this is

a clear step forward. What I saw on the back of the camera was very exciting and inspired me to shoot more pictures that emphasised the detail in the subject.



Miss Aniela can see that even JPEG images are an improvement



The D810 managed to cope with all the highlights in this scene

No Photoshop required

I would normally do quite a lot of work on my images post-capture, to bring out the best in them, but I could see straight away that some of that work would be saved by the quality of the files produced by the D810. The images from the D810 give a delicious foundation for the post-production I often do to my work. That was a key point about this assignment, that after the raw files were treated in Capture NX-D, there would be no further processing in Photoshop. All the effects had to be caught in-camera.

At first we couldn't process the raw files at all, as the software wasn't ready, but even looking at the JPEGs I could see there was a huge difference from the previous cameras. I used the new flat mode for shooting, to produce an image with as little in-camera processing as possible, and these files turned out to be a great base to start from for both JPEG and NEF files.



HDR effect

I generally only use JPEGs for behind-the-scenes pictures, and shoot all my main work in raw mode. Raw files are much more flexible, but what surprised me about those from the D810 was the massive improvement in the dynamic range.

In the 'White Witch Awakening' scene, we relied a lot on the daylight coming through the windows, including direct sunshine. It was surprising to see the evenness in tones straight from the camera. This is a very contrasty scene, with dark corners and a bright view outside, but the files managed to handle everything extremely well.

Usually I would expect to do a lot of manipulation using exposure brushes and composite work to get an image to look that way. It is great, and inspiring, to have such quality from the original file. There is plenty of detail in the bright whites of the scene, such as in the

zebra and the white witch, while the darker areas are not blocked up.

There is an element of HDR in the way the images look – not in the extreme way that we have come to hate, but in the beautiful distribution of shadows and highlights across a huge brightness range. The effect is like a painting,

where the artist can neutralise shadows and highlights – the tonal distribution straight from the camera is reminiscent of images by the masters of fashion photography.

Biggest change

Switching from the Nikon D800E for these shoots was a seamless

experience. I had been worried about getting used to a new camera, but found that the controls are very much the same. The biggest change came after the shoot – not during it. Having said that, though, I did notice during the shoot that the new screen was much more accurate, and was giving me an image much closer to that which I saw on the computer monitor afterwards.

I had expected a higher pixel count in this camera when Nikon first told me there was a new model, but the changes Nikon has made are actually more exciting. The improved dynamic range is a revelation, and I really welcome the flexibility that it offers me. It makes me want to shoot more with the D810.

AP



The new flat image style is the perfect starting point for raw editing

All images in this feature were shot on pre-production models of the Nikon D810. See AP 16 August for a full test of the Nikon D810

Cameras at war

Ivor Matanle looks back at the role photography played in the lives of the soldiers fighting in the First World War

Amateur photography was already popular with working people when Europe became engulfed in war in 1914. As now, most camera owners used their cameras mainly to photograph their family and friends, but there was already debate about whether photography was an art form and whether it would ever replace painting. Portraiture and pictorialism were major forces in camera clubs and photographic societies all over Britain, and *Amateur Photographer* provided advice and information to thousands of photographers every week.

To some amateur photographers, taking part in a war must have seemed the ultimate opportunity to photograph life in the raw and to record great events. Obviously, soldiers could not take a hefty hand-and-stand camera with them to the front, but there were already

small rollfilm cameras that were unobtrusive in a tunic pocket.

The Houghton Ensignette, launched just before Christmas 1909, was the first all-metal British camera in any format, and produced six exposures each $1\frac{1}{2}\times2\frac{1}{4}$ in on Houghton's E1 rollfilm, yet was only $3\frac{7}{8}\times1\frac{7}{8}\times3\frac{3}{4}$ in when folded. It was advertised as a camera for soldiers, and became so popular that *Amateur Photographer* reported sales of 'tens of thousands'. Manufacturers other than Ensign started making suitable film.

Many soldiers carried and used the Vest Pocket Kodak, a camera first available in 1912, which produced eight images on 127 rollfilm, and was slim enough when folded not to be noticed in a tunic pocket. So popular was the VPK that it became known as 'The Soldier's Camera', and was reputedly advertised as such by Eastman Kodak in the USA.

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British troops go over the top of the trenches during the Battle of the Somme, 1916

POPULAR POCKET CAMERAS OF THE ERA



Vest Pocket Kodak

THE VEST Pocket Kodak, launched in 1912, was the camera for which 127 rollfilm was invented. Some 1.75 million VPKs in the three principal versions were manufactured from 1912-1935.



Ensignette

THE HOUGHTON Ensignette, the UK's first effective miniature camera, was introduced in 1909. The Ensignette 1 made six exposures each 1.5×2.25 in on a new size of paper-backed roll film, called E1.



Ica Icarette

THE ICARETTE was a small vertical-format folding camera, launched in 1912 in Germany by Ica producing 12 exposures on 120 film. Further versions were made by Ica, then by Zeiss Ikon after the 1926 merger.



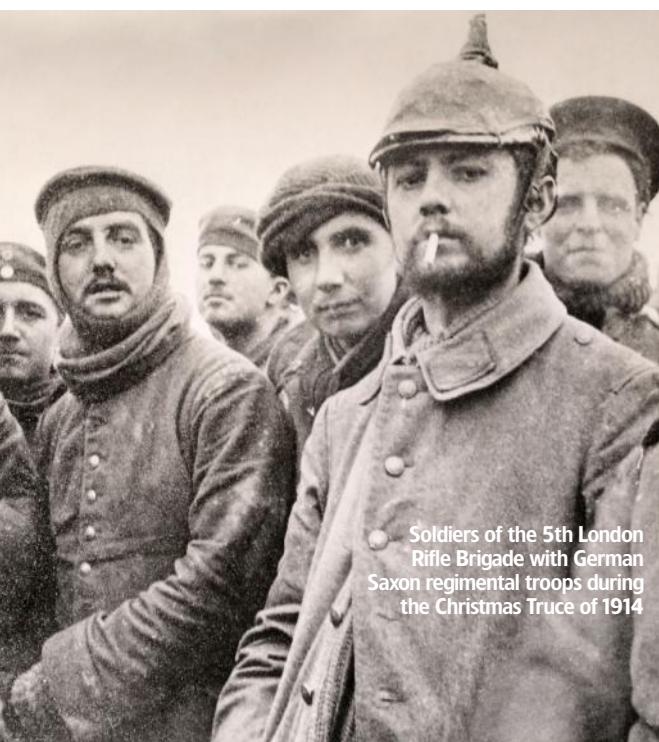
Contessa Nettel

THIS simple 6.5x9cm Contessa Nettel camera dates from 1921, but is likely to be similar to the Contessa camera used by Walter Kleinfeldt on the Somme. It has an f/6.8 lens and a five-speed shutter.





A vintage edition of AP from Monday, 22 March 1915, which contained advice for soldiers looking to take images



Soldiers of the 5th London Rifle Brigade with German Saxon regimental troops during the Christmas Truce of 1914

When Britain declared war on Germany on 4 August 1914, Lord Kitchener, the newly appointed Secretary of State for War, told the cabinet that half a million new soldiers were needed urgently. Parliament sanctioned the increase on 6 August and, conscription being politically unpalatable, Kitchener called for 100,000 volunteers.

There was a patriotic rush of young men to 'join up' and take part in a war that the public believed 'would be over by Christmas'. How many were amateur photographers we do

not know, but the wealth of amateur pictures of recruits in new uniforms and during training suggests that many cameras were in use.

Recruiting was boosted by the decision to allow men who worked together, or who lived close to each other, to join up together as 'Pals Battalions'. Lord Derby's recruitment campaign in Liverpool in late August 1914 enlisted enough men to form four battalions – about 2,500 men – which became the 'Liverpool Pals'. Liverpool's success prompted similar patriotic campaigns



in other towns and cities nationwide, and the competition between cities increased the success of the recruitment drive. Well over 50 Pals Battalions were eventually formed as the war progressed.

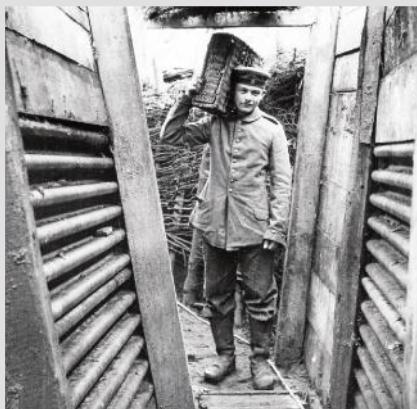
A great many soldiers on both sides carried unobtrusive, slim folding cameras. The Imperial War Museum in London has letters from soldiers in France to their families in Britain asking for a camera and film to be sent to them. The museum also has pictures taken by both British and German soldiers of one of the most extraordinary events of the war.

On Christmas Day and Boxing Day 1914, British and German troops at Saint Yves in Belgium arranged an unofficial truce, partly to bury their dead, but also to play football, celebrate Christmas and sing carols. A cross, erected at Saint-Yves in 1999, commemorates the actual site of the Christmas Truce. On it is the inscription '1914 – The Khaki Chum's Christmas Truce – 1999 – 85 Years – Lest We Forget'.

Photographs taken by British soldiers of this remarkable event appeared in the *Daily Mirror* on 8 January 1915 and caused an uproar in military circles, because fraternising was seen as unpatriotic, damaging to security and unmilitary. The result was that photography by British soldiers was banned.

Amateur Photographer did not hear about the banning order in time to cancel an article in one of its April 1915 issues advising soldiers on how to photograph life in the trenches.

THE GERMAN PERSPECTIVE



IN CONTRAST to the British, who banned unofficial photography of the war, the Germans positively encouraged it. Consequently, there is a large number of candid images depicting the death and destruction it wrought. Among them is the extraordinary collection of images taken by Walter

Kleinfeldt, who fought at the Battle of the Somme as part of a German gun crew at the age of just 16. His images, shot on his Contessa camera, were discovered by his son Volkmar three years ago, and featured in the recent BBC4 documentary *Hidden Histories: WW1's Forgotten Photographs*. Other

Above, left to right:
A 16-year-old
Walter Kleinfeldt
carrying
ammunition in a
trench at the
Somme; A German
army medic kneels
beside a dying
soldier; A German
gun crew wearing
gas masks

The ban was extensively ignored, and soldiers continued to take pictures.

Photographs by German soldiers

The German attitude to photography in the trenches was the opposite of that of the British. Kaiser Wilhelm ordered that soldiers' photography should be encouraged, as a means of sustaining morale and as a potential source of propaganda pictures.

Germany was, of course, the world's largest manufacturer of cameras and lenses before the First World War, and many collections of photographs taken by German soldiers have been

found in recent years (see above). Although German troops had no need for secrecy or concealment, most soldiers would have wanted a camera that was light, could be folded to go into a pocket and was not too valuable, to limit the possibility of theft. Most would have also wanted a camera using film rather than plates, because of the weight and fragility of glass plates.

Since Germany was not at war with the USA until 1917, it is possible that camera shops in Germany had stocks of Kodak cameras, including the Vest Pocket Kodak, and that German

WAR ON THE HOME FRONT

WRITING about the First World War tends, understandably, to concentrate on the trenches, the battles and the casualties. It is often not recognised that British civilians were also attacked, from the sea and from the air, during the Great War.

German ships shelled the North Sea coast of Britain and killed civilians in many towns and cities during 1914 and 1915, primarily targeting civilian morale. The German navy shelled Scarborough, Whitby and Hartlepool in December 1914, causing extensive damage, 137 deaths and 592 other casualties. Similar shelling damaged Hull and other east-coast ports.

Bombing raids by Zeppelin and Schütte-Lanz airships began on 19 January 1915 and continued until mid-1917, when successful anti-aircraft fire and attacks by British

fighter aircraft forced the German army and navy to end airship raids. Bombing raids by airships and the Gotha bomber caused significant damage in London, Edinburgh, Gravesend, Norwich and Sunderland, and by the end of May 1916, at least 550 civilians had been killed.

The most celebrated attack on an airship came in June 1916, when Lieutenant William Leefe Robinson flying a converted BE2c night fighter, sighted a Schütte-Lanz SL 11 airship, misidentified at the time as a Zeppelin, while on night patrol. Robinson attacked at an altitude of 11,500ft, closing to within 500ft and raking the airship with machine-gun fire. The airship burst into flames and crashed in a field at Cuffley, Hertfordshire, killing the crew. Lieutenant Leefe Robinson was awarded the Victoria Cross, the



first VC for action in the United Kingdom. My mother, 14 years old at the time, remembered seeing this airship crash (above) while staying with relatives. Unfortunately, she didn't have a camera.



ALL IMAGES BY WALTER KLEINERDT

German photographers of note include Lieutenant Walter Koessler, whose images were found by his American great-grandson, Dean Putney; Walter Naumann from Bad Düben, in Saxony, a dispatch runner with an infantry regiment; and Erwin Biesenbach, a German officer stationed on the Eastern Front.

soldiers, like the British, used the VPK. But it is more likely that a 12-on-120 German camera like the Ica Icigarette would have been used.

Amateur photography continued throughout the Great War, on both sides and in all theatres, as did military and aerial photographic reconnaissance. Next month, we will look at official photography as the war progressed.

AP

For a list of recommended resources on photography during the First World War, visit www.amateurphotographer.co.uk/ww1



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TWO CONTRASTING PHOTOGRAPHERS



© MUSEUM OF LONDON

Christina Broom

Britain's first female press photographer

MRS BROOM, currently commemorated in an exhibition at the Museum of London, taught herself photography and worked as a freelance press photographer to support her family. She photographed many groups of soldiers in training, as they embarked for war and some as they came back wounded from battle. Her camera in this shot appears to be an Ernemann Heag or a Houghton Autolet.



© MUSEUM OF LONDON



© MIRROR

Ernest Brooks

Britain's first official war photographer

PUBLIC interest in unauthorised images from the front led to the creation of a team of official photographers, the first of whom was *Daily Mirror* photographer Ernest Brooks, who was the only one present at the Somme and, it is estimated, took over 4,000 images of the war, many on the Goerz Anschütz plate camera, pictured right. Most of his images were static shots and he had a penchant for dramatic silhouettes. After the war, he became the official photographer of the royal family for several years.



© IMPERIAL WAR MUSEUM



Sony FE 70-200mm f/4 G OSS

Is the FE 70-200mm f/4 G OSS, the first telephoto zoom for Sony's Alpha 7 full-frame cameras, a worthy addition to the range? **Richard Sibley** finds out

The centre sharpness of the lens makes it a good partner to the Sony Alpha 7R



Launching a new range of cameras is a brave endeavour, and all the more so if it makes use of a brand-new lens range. Persuading photographers to ditch their existing kit and take a leap into the unknown can be tough, and that is exactly the problem that Sony has faced with the launch of its range of full-frame Alpha 7 compact system cameras.

Making a series of key lenses available quickly was obviously going to be vital for the success of the series, and the 35mm, 55mm, 28-70mm and 24-70mm lenses that were duly launched shortly after the cameras helped to satisfy the initial needs of many photographers. Further expansion is still necessary, however, especially to cater for the needs of photographers who shoot with telephoto lenses. This is where the FE 70-200mm f/4 G OSS comes in.

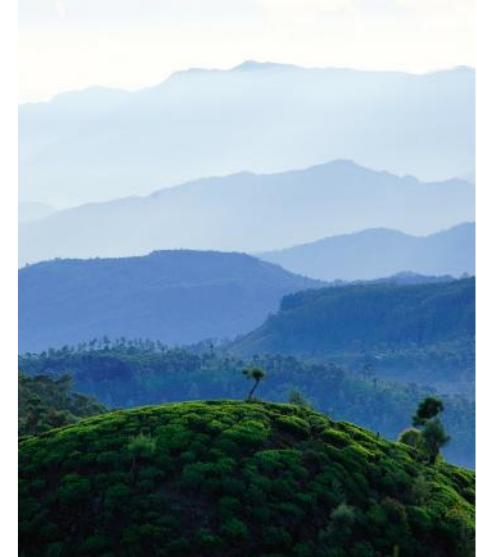
Alongside the two fixed lenses and standard zooms, the 70-200mm offers a key focal range with wide appeal to a variety of photographers, notably portrait and travel shooters but also some wildlife and sports enthusiasts.

Features

The key specification of this lens is that Sony has opted for a maximum aperture of f/4 rather than f/2.8. While a few photographers may be ready to dismiss the lens purely on these grounds, the reason for this choice is quite obvious. A large aperture means more glass, so a larger and heavier lens would simply dwarf the Alpha 7 cameras it is designed for, and go against the philosophy of having a small, light, full-frame camera. While the lens isn't small, it is comparable in relative scale to a 70-200mm f/2.8 lens on an enthusiast DSLR.

Optical SteadyShot image stabilisation helps to reduce camera shake, so even at f/4 the lens should be usable handheld at a reasonable shutter speed, with a switch on the side setting the stabilisation to either normal or panning mode. Other switches on the lens include a 3m to infinity focus range limiter and an AF/MF toggle.

I found the lens was also great for landscape images





Some chromatic aberrations are visible on high-contrast edges, but these are easily removed

Build and handling

Being such an important lens, it is vital that the production quality matches the expectations of the prospective users, and fortunately this lens is one of Sony's premium models – as denoted by its G designation. The professional-looking white/grey finish gives this Sony lens an appearance similar to a Canon L-series optic, and it has the dust and water-resistance to match.

Weighing 840g, the lens feels extremely solid in the hand, and both the focus and zoom barrels are large and feature ribbed rubber grips that make them easy to turn smoothly and precisely. The catch – if you wish to call it that – is that manual focusing is electronic fly-by-wire, so a turn of the focus ring starts a motor to focus the lens. Those who prefer a truly tactile response may not be fans, but for the few times that most will use manual focus, I found it to be responsive enough not to be an issue. On the plus side, the lens focuses internally, so it's no hassle to use a circular polariser on the front.

Autofocusing is fast and quiet, although I would expect it to be at its best on the Alpha 7, with its faster hybrid phase-detection AF system, than the slightly slower contrast-detection AF of the Alpha 7R.

Most of the weight of the camera and lens combination is naturally taken up by the user's left hand, with their right hand required for positioning and firing the shutter. To help make

things more comfortable, there are four AF buttons positioned around the lens, so when mounted on the camera the user's right hand can be used solely for firing the shutter.

As you would expect for a telephoto zoom, this 70-200mm f/4 lens has a tripod collar that loops on and is secured via a large thumbscrew. While the optical stabilisation does help to prevent camera shake, when the lens weighs much more than the camera, as is the case with this lens and the Alpha 7 series, mounting the combined unit on a tripod or monopod is always going to provide a better solution.

Image quality

Overall, I was very impressed with the image quality of the FE 70-200mm f/4 G lens, which I paired with a Sony Alpha 7R for the duration of the test. The depth of field created when shooting at f/4 was more than satisfactory for most subjects, to the extent that I didn't notice the fact that the lens doesn't have a larger f/2.8 aperture. Similarly, the optical stabilisation worked excellently, particularly helping while I was shooting a heron on a beach just after the sun had gone down.

Using the lens with the Alpha 7R provides a further benefit. The camera's 36.4-million-pixel resolution drops to 15.3 million pixels in its APS-C crop mode, and when used like this Sony's 70-200mm zoom is given the equivalent field of view as a 105-300mm lens.

The detail resolved by the lens is excellent, particularly in the 70-135mm range, and while the 24.3-million-pixel Alpha 7 and 12.2-million-pixel Alpha 7S may be the better cameras to use, the lens certainly does justice to the 36.4-million-pixel Alpha 7R.

Shooting wide open, there is some magenta/green chromatic aberration that is strongest at the edges, particularly when shooting at 70mm. Like the chromatic aberration, there is a touch of vignetting at the 70mm end, although both flaws are easily corrected in Adobe Camera Raw.

AP

Our verdict

AT FIRST I was a little concerned about the size of the Sony FE 70-200mm f/4 G OSS lens, worrying that it would dwarf the Alpha 7R. However, while it certainly is not the smallest of lenses, it pairs well with the Alpha 7 cameras, offering a good compromise between size, weight and portability.

Optically, it is difficult to find fault with the lens. It combines well with the resolution of the Alpha 7R, and the few flaws it does have should present photographers few issues in real-world situations.

Although Sony is pitching the lens at wildlife and sports photographers, I actually think it will find as much of a home among travel and landscape photographers, particularly given the size and AF system of the Alpha 7 series.



Data file

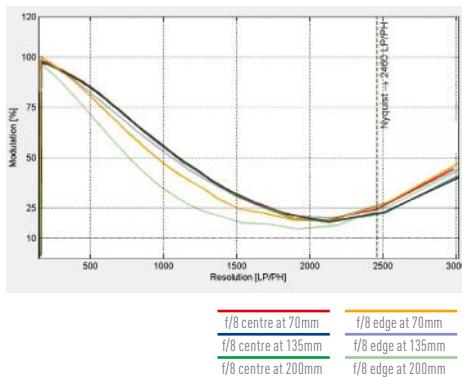
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Sony FE 70-200mm f/4 G OSS

Resolution

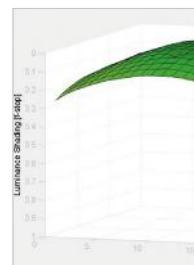
At the 70mm focal length this lens is at its sharpest, with only a little drop off in quality in the centre when shooting at 135mm. At 200mm, when shooting at f/8, there is little difference in the resolution in the centre, but the edges are a lot softer.



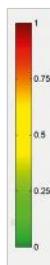
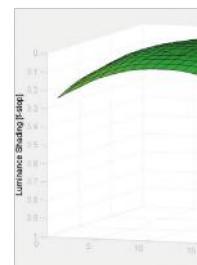
Shading

Although at 70mm and f/4 the vignetting is quite harsh at the edges, by f/5.6 it is only the very corners that really suffer, and by f/8 it is virtually non-existent. At 200mm it is a very similar story, although the vignetting isn't as severe when shooting wide open.

70mm f/4



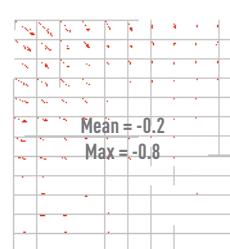
200mm f/4



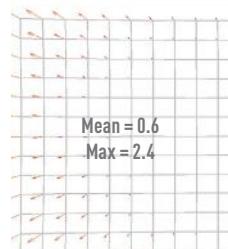
Curvilinear distortion

At 70mm there is some barrel distortion visible, although with the distortion showing just a -0.8% shift at its worst it is barely noticeable. By 135mm the distortion has switched to pincushion, being 1.7% at its worst. Pincushion also affects the lens at 200mm, although for a telephoto lens it is perfectly acceptable.

70mm f/4



200mm f/4



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Long zoom needed

Q My daughter loves taking pictures of animals, so I am planning to buy her a camera that costs less than £100. Can you recommend a suitable model? **Mumma Gilly Fletcher**

A For taking pictures of animals, a long zoom lens is really useful. You need to look for a camera that has a zoom lens of '10x' or more in the description, and the higher the number, the better the lens is for taking wildlife pictures. Good options are the Ricoh HZ15, which has a 15x zoom, or the Panasonic Lumix DMC-SZ8, which has a 12x zoom. Both can be found for less than £100 if you shop around. I found the HZ15 for £77 at Wex Photographic and the SZ8 for £99.99 at Argos. **Andy Westlake**

Blurry images

Q I have just bought an Olympus Digital ED M.Zuiko 9-18mm f/4-5.6 wideangle lens for my micro four thirds camera and took it out for a quick test recently. The shots I took were on a woodland path with a lot of tree cover, and I thought f/8 or f/9 would produce sharp photos (auto ISO was 800). However, I am disappointed with the results, as the image is blurry all over as soon as I zoom in. Could one of my other settings have been wrong, or is f/8 the wrong aperture for this lighting situation? **Booksinarow**

A There are lots of reasons why pictures can end up blurred, but the most common are incorrect focusing and camera shake due to using a shutter speed that's too slow. In your case, camera shake appears to be the culprit. It's important to keep an eye on your shutter speeds when you're

Even a compact camera with a moderate zoom can take good wildlife images



© RICHARD SIBLEY

shooting, and try to keep them high enough to avoid blurring. Traditionally with film we used a rule of thumb that shutter speeds should be at least 1/focal length of the lens in use, such as 1/50sec with a 50mm lens. However, with digital we need to take sensor size into account and use the equivalent focal length instead. For example, on micro four thirds a 50mm lens is equivalent to 100mm, so the shutter speed should be 1/100sec at least.

However, even this isn't always enough. With the resolution of modern cameras, it's now common to look at pictures much more closely than we ever did before. So, to keep pictures consistently sharp when viewed up-close on-screen, you might find that even higher shutter speeds are necessary.

With this in mind, it's also worth knowing that you can shoot with larger apertures on smaller formats and get the same depth of field. As a rule, you'll get similar results at f/5.6 on micro four thirds as you would at f/11 on full frame or f/8 on APS-C. This in turn lets you keep shutter speeds higher, or ISOs lower. **Andy Westlake**

D4S vs D810

Q I am a sports photographer looking to upgrade my Nikon camera to full frame. Obviously, every Nikon owner's dream is to own a D4S, but after reading your preview of the D810 (AP 12 July) I started wondering whether this camera would be suitable instead.

I cannot see how Nikon can justify the price tag of £5,000 for the D4S when in some ways its £2,700 D810 cousin is superior. Can someone explain the pros and cons of each camera for my sports photography? **Dave Hawley**

A If you are a sports photographer, and a Nikon user, then the D4S is going to be hard to beat. It can shoot at 11fps and has a maximum sensitivity of ISO 409,600. My comments about the Nikon D810 were that with the increased shooting rate of 5fps, or 7fps in DX crop mode with a battery grip, and an improved AF grouping system, it is more of an 'all rounder' when compared to the D800. So while those wanting to shoot sports or action photography will see an improvement, let's be under

Hidden tricks

Get more out of your camera



PANASONIC

Pinpoint AF mode

Lumix G cameras started off with relatively large AF points. This made it difficult for the camera to discriminate between the delicate details you want to focus on, such as tree branches, and strong background details. Pinpoint focus is the solution. This lets you adjust the size of the AF point using the touchscreen to a very small size. Available for the Panasonic Lumix DMC-GH3 and later models.



OLYMPUS

Time-lapse settings

If you're not satisfied with the limit of 99 time-lapse shots in the Pen menus, use the 'anti-shock' function for unlimited inter-shot delays of up to 30secs. Use sequential shooting mode and you do need to keep the shutter pressed so a cable release (starting at around £5) will make things easier.



CANON

Custom modes

The C or 'custom' modes on advanced Canons allow you to set up the camera how you want it – the mode, focusing settings, overrides and menu options – and save the settings for future use. Simply set up the camera as required in the mode you want it to work in (not C mode), then in the tools or set-up menu select the C shooting mode and register the settings – to C1, C2 or C3. Turn the mode dial to the C setting you saved on to enable them. You can override the settings, except the mode choice.

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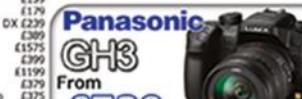
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no illusions – the D4S is by far the better option for sports images.

Of course, if you switch the Nikon D810 to its APS-C crop mode, you can take advantage of the 1.5x effective magnification and still have 15.3-million-pixel images. However, you will have then lost the advantages of full frame and may as well have stuck to an APS-C-format camera, such as the D7100.

Richard Sibley



Flash compatibility

QI have a Jessops 360AFD flash unit that I want to use with my Nikon D5000 DSLR, but I'm reluctant to try it out because I've heard that some flashguns have high trigger voltages that can damage cameras. Can you give me some advice on whether I can use this flash with my D5000? **Ron Chandler**

ASome flashguns (mainly older models) do indeed have high trigger voltages that can damage the electronics of modern

cameras. However, I've done some research and found that your model, the 360AFD, has a trigger voltage of 6V, while your camera will tolerate up to 250V, so you can indeed use your flash on the D5000.

It's often possible to find trigger-voltage information for your flashgun on the internet, but if you can't do this, you can measure it yourself with an ordinary voltmeter. The pin that matches the main central contact on the camera's hotshoe is positive, and a contact on the side of the shoe is negative. Your camera manual might tell what voltage range is safe, but if not it's generally safest to avoid using anything much higher than 12V on a modern electronic camera.

Andy Westlake

MY LIFE IN CAMERAS

Top garden photographer Clive Nichols recalls the cameras that have shaped his photographic life



Clive Nichols, 51, is one of the most successful garden and flower photographers working today, whose images have appeared

in magazines, calendars and books worldwide. He is one of the main judges for the International Garden Photographer of the Year awards and regularly gives masterclasses for the Royal Horticultural Society. Visit www.clivenichols.com.



1986 Pentax 67 I took some of my travel pictures to the photo library World Pictures, and they said I was very good at travel photography. One of the owners, Gerry Brenes, gave me a Pentax 67 to shoot on. The 67 was like a giant SLR in design and the quality of the camera and lenses was superb. The shots I took with it still sell today. I think it produced some of the best-quality images you could get, until very recently.



1981 Olympus OM-10 The Olympus OM-10 was my first camera, which I bought when I was at university in the early '80s. It had a nice big viewfinder and was very easy to operate. It had aperture-priority automatic exposure, which I've always preferred using. I mainly used it when I started doing travel photography. I didn't have much money for lenses, so only had a 24mm lens in addition to the standard 50mm. I didn't have it for very long as I was always breaking the wind-on mechanism.



1986 Rolleiflex TLR When I became a pro photographer in around 1986, my dad bought me a Rolleiflex. I found the transition to using a TLR straightforward and it was great for slowing me down and making me really think about composition. It had a beautiful Carl Zeiss Planar lens, which was pin-sharp and probably still as good as any of today's lenses. I used it for travel work, such as beach scenes, and it was superb for shooting magazine covers.



1988 Bronica SQ-A My next most important camera was a Bronica 6x6 camera. I was going to get a Bronica or a Hasselblad, but Hasselblads were far too expensive. I bought it very cheaply with wideangle, standard and telephoto lenses from a friend, Brian Didriksen, who was a big influence on my photography. I used it when I started specialising in garden photography, around 1988, and it was my mainstay for many years.



2008 Canon EOS-1Ds Mark III When I first started shooting digital, I went through a lot of inadequate cameras. But when I got the EOS-1Ds Mark III in 2008, suddenly the images were amazing. The 21.1-million-pixel file size was fantastic. It's very solidly built and a proper professional camera. I still use it now, although I'm thinking of updating because the screen is poor by today's standard.



BLAST FROM THE PAST

Canon FTb

Ivor Matanle recalls a **35mm SLR**

LAUNCHED 1971

PRICE WITH F/1.8 CANON FD IN 1972 £161.87 (RRP), £112.95 (discounted)

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THE FTb was Canon's first open-aperture TTL-metering fixed-prism SLR. As a reliable, lower-cost and effective alternative to the professional-market Canon F1, the FTb was extensively used by wedding photographers and enthusiastic amateurs.

What's good The solid feel and smoothness of operation, plus the warmth of Canon lenses' colour rendition. Canon FTb SLRs were usually sold with a 50mm f/1.8 Canon FD, one of the great lenses, but are sometimes available second-hand with the 50mm f/1.4. The 35mm f/2, 100mm f/2 and 135mm f/2.8 Canon FD lenses are particularly recommended. Canon FTbs are usually mechanically reliable and optically excellent.

What's bad Watch for brown spots in the viewfinder caused by degradation of the pentaprism silvering as these are expensive to rectify. Check for stiffness in the focusing mount, hesitancy of the automatic diaphragm and correct shutter operation.

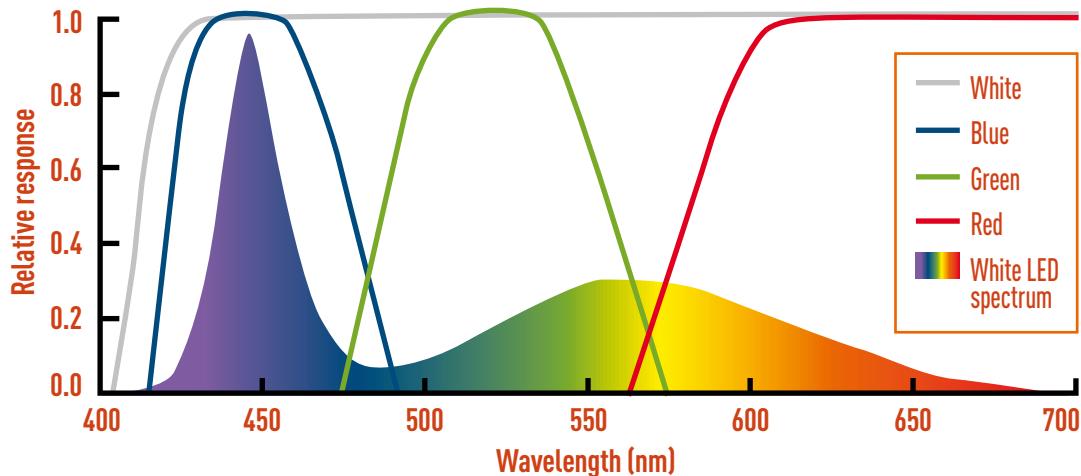




Professor Newman on...

The Nikon D810 LCD display

Bob Newman looks at the advantages of the Nikon D810's updated LCD display and explains why 'white is bright'



The new Nikon D810 is a carefully specified update of the D800 with several small but interesting feature changes. One of the more obscure is the replacement of the 3.2in, 921,000-dot LCD on the D800 with a similarly sized one boasting 1.23 million dots on the D810, with the claim that the newer LCD renders the display brighter and more realistic.

The two displays still have the same number of pixels (480x640), but the new display has four 'dots' within each pixel, while the old one had three. The extra dot is a 'white' one in addition to the traditional red, green and blue, and it is this extra dot that makes the difference.

To understand why, we need to consider how a colour LCD interacts with human colour vision. The diagram (above) shows typical filter characteristics for an RGB colour LCD overlaid with the luminosity function, which describes

the effective brightness of different colour light, as seen by us. It is clear that most 'brightness' comes from the green part of the spectrum, with the red and blue in effect only giving colour information. The filter pack in an LCD serves to selectively filter the white backlight, to provide three different colour channels.

The outcome is that only about a third (the green filtered part) of that backlight is contributing to the perceived brightness of the display. What would happen if we increased the green part to, say, half of the display (that is, two green dots plus one each of red and blue)? Well, the amount of light perceived as 'brightness' would rise from one third to one half of the available light, thus increasing the brightness. However, the colour rendition would no longer be accurate, since

the display would be emitting twice as much green light as it should.

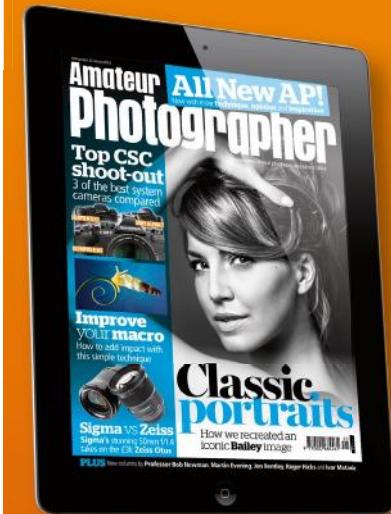
The solution is to make the extra dot white, instead of green. Now the dot still contributes to the brightness, but it contributes equally to the red and blue parts of the spectrum also, so it doesn't affect the perceived hue. What it does impact is the saturation of the colour, but this is fine so long as highly saturated colours are not being displayed. Saturated colours require the white dot to be turned off, so this display is incapable of displaying bright, saturated colours. However, these are not common in real scenes, so overall, losing that capability in return for greater apparent brightness, could be seen as a good compromise.

'While the old display had only three dots per pixel, red, green and blue, the new display has four, and it is the extra white dot that makes the difference'

Bob Newman is Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. He is also a camera nut



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EF 70-200mm f4.0 L USM	£964	16-85mm f3.5-5.6 ED AF-S DX VR	£438	50-150mm f2.8 EX DC APO OS HSM	£739
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EF 70-300mm f4.0-5.6 L IS USM	£1109 Inc £100 C/back*	18-35mm f3.5-4.5 AF-S ED Nikkor	£519	50-500mm f4.5-6.3 DG OS HSM	£999
EF 100-400mm f4.5-5.6 L IS USM	£1255	18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204	70-300mm f4.0-5.6 APO Macro Super DG From	£150
EF 200-400mm f4 L IS USM + Int. 1.4x Ext.	£10149	18-140mm f3.5-5.6 G ED AF-S DX VR	£479	70-300mm f4.0-5.6 DC OS	£275
EF 70-200mm f2.8 L USM	£134 Inc £25 C/back*	18-200mm f2.8 G ED AF-S DX VR II	£584	120-300mm f2.8 OS	£2799
EF 70-200mm f2.8 L USM	£159	18-300mm f3.5-5.6 ED AF-S VR	£679	120-400mm f4.5-5.6 DG OS HSM	£639
TS-E 45mm f2.8	£1129	24-70mm f2.8 G AF-S VR	£1245	150-500mm f5.0-6.3 DG OS HSM	£729
EF 50mm f1.2 L USM	£1259	24-85mm f2.8-4.0 D AF	£549	EX DG APO Tele Converters	From... £199
EF 50mm f1.4 USM	£285	24-85mm f3.5-4.5 AF-S G ED VR	£409		
EF 50mm f1.8 L USM	£89	24-120mm f4 G AF-S ED VR	£810		
EF 50mm f2.0 L USM	£234.95	28-300mm f3.5-5.6 G AF-S VR	£659		
EF-S 60mm f2.8 USM Macro	£325 Inc £40 C/back*	55-200mm f4.5-5.6 G AF-S DX VR IF-ED	£241		
EF-S 60mm f2.8 USM Macro	£365	55-200mm f4.5-5.6 G AF-S DX VR II	£949		
MP-E 65mm f2.8 1-5x Macro	£853	70-200mm f4 G ED VR	£1605		
EF 85mm f1.8 USM	£295	70-200mm f2.8 G ED AF-S VR II	£439		
TS-E 90mm f2.8	£1124	70-300mm f4.5-5.6 G ED AF-S IF VR	£1599		
EF 100mm f2.8 USM Macro	£385				
EF 100mm f2.8 L USM Macro	£704				
EF 135mm f2.0 L USM	£899				
EF 180mm f3.5 L USM Macro	£1274				
EF 300mm f4 L USM	£1169				
EF 400mm f4 D IS USM	£5399				
EF 400mm f5.6 L USM	£1123				
EF 500mm f4 L IS USM	£7445				
EF 8-15mm f4.0 L USM Fisheye	£1089				
EF 10-22mm f3.5-4.5 USM	£435 Inc £40 C/back*				
EF 10-22mm f3.5-4.5 USM	£475				
EF 15-85mm f3.5-5.6 IS USM	£589				
EF 16-35mm f2.8 L USM II	£1199				
EF 17-40mm f4.0 L USM	£629				
EF 5 17-55mm f2.8 IS USM	£579 Inc £60 C/back*				
EF 5 17-85mm f4.0-5.6 IS USM	£639				
EF 5 17-85mm f4.0-5.6 IS USM	£356				

Nikon

NIKON LENSES		NIKON LENSES		NIKON LENSES	
10.5mm f2.8 G IF-ED AF DX Fisheye	£549	10.5mm f2.8 G AF-S VR	£1177	90mm f2.8-4.0 VC Macro	£399
14mm f2.8 D AF ED Lens	£1239	135mm f2.0 D AF DC	£1029	90mm f2.8 SP Di Macro	£369
24mm f1.4 G AF-S ED	£1465	180mm f2.8 D AF IF-ED	£695	180mm f3.5 Di SP AF Macro	£698
24mm f2.8 D AF Lens	£369	18-35mm f3.5-4.5 AF-S ED Nikkor	£1179	10-24mm f3.5-4.5 Di II LD SP AF SP IF	£359
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50mm f2.8 G AF-S ED Macro	£404	50mm f2.8 EX DG Macro	£174		
60mm f2.8 D AF Macro Nikkor Lens	£368	50mm f1.4 EX DG HSM	£329		
58mm f1.4 G AF-S Lens	£1599	70mm f2.8 EX DG Macro	£365		

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40mm f2.8 EX DG Macro	£404	40mm f2.8 EX DG Macro	£449	IXUS 265 HS	£125
50mm f1.4 EX DG HSM	£368	50mm f1.4 EX DG HSM	£445	IXUS 265 HS	£125
50mm f1.4 EX DG Macro	£174	50mm f1.4 EX DG Macro	£174	PowerShot G1 X Mark II	£719.99
50mm f1.4 EX DG Macro	£329	50mm f1.4 EX DG Macro	£329	PowerShot SX700 HS	£279
50mm f1.4 EX DG Macro	£329	50mm f1.4 EX DG Macro	£329	PowerShot D30	£229
50mm f1.4 EX DG Macro	£329	50mm f1.4 EX DG Macro	£329	PowerShot SX510 HS	£189

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WG-4	WG-20 Red White or Black.....£159	Lumix FZ200 £299 Inc £30 Cashback* Price you pay today £349	Lumix FZ200 £299 Inc £30 Cashback* Price you pay today £349	PowerShot SX600 HS £189
RICOH	Ricoh GR 16 Megapixel with fixed f2.8 GR lens.....£499	Nikon	Nikon Black 12.2 megapixels	IXUS 265 HS £125
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OLYMPUS	Stylus 1 Black Stylus Tough TG-3 Black Stylus Tough TG-835 Blue Stylus SP-100EE Black Stylus Tough TG-850 Black, Silver & White.....£499	Nikon	Nikon Black 12.2 megapixels	IXUS 265 HS £125
SONY	Cyber-shot HX400 Black £309 Inc £40 C/back* Cyber-shot HX60 Black £269 Inc £30 C/back* Cyber-shot WX350 Black £179 Inc £30 C/back* RX100 Black £309 Inc £50 C/back* Price you pay today £489	FUJIFILM	FinePix X100s £869	Lumix FZ72 Black £239 Inc £30 Cashback* Price you pay today £269
SONY	Cyber-shot HX400 Black £309 Inc £40 C/back* Cyber-shot HX60 Black £269 Inc £30 C/back* Cyber-shot WX350 Black £179 Inc £30 C/back* RX100 Black £309 Inc £50 C/back* Price you pay today £489	Nikon	Nikon Black 12.2 megapixels	Lumix FZ72 Black £239 Inc £30 Cashback* Price you pay today £269
SONY	Cyber-Shot RX100 II Black 20.2 megapixels £439 Inc £50 Cashback* Price you pay today £489	FUJIFILM	FinePix X100s £869	Lumix TZ55 £199
SONY	Cyber-Shot RX100 II Black 20.2 megapixels £439 Inc £50 Cashback* Price you pay today £489	Nikon	Nikon Black 12.2 megapixels	Lumix TZ40 £199
SONY	Cyber-Shot RX100 II Black 20.2 megapixels £439 Inc £50 Cashback* Price you pay today £489	FUJIFILM	FinePix S1 £379	Lumix S28 £119
SONY	Cyber-Shot RX100 II Black 20.2 megapixels £439 Inc £50 Cashback* Price you pay today £489	FUJIFILM	FinePix S1 £379	Panasonic cashback* ends 31.07.14
SONY	Cyber-Shot RX100 II Black 20.2 megapixels £439 Inc £50 Cashback* Price you pay today £489	FUJIFILM	FinePix S1 £379	Coolpix P600 Black or Red £329
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5TH-6TH AUGUST
NIKON MID-WEEK MADNESS!

TUESDAY 5TH AUGUST
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FRIDAY 8TH AUGUST
FUJIFILM, SIGMA & TAMRON/METZ

8TH-10TH AUGUST
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£1768.99

SWAROVSKI

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£2225.00

£730.00

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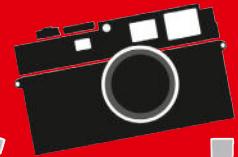
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ETR/Si Body + Speed Grip	E+£149	Sigma 18-125mm F3.5-6.3 DC HSM	E+£149	85mm F2.8 MM	E+£299	H1 Body + HV90 Prism	E+£159	As Seen/E299	F100 Body + MB15 Grip	E+£159	
30mm F3.5 PE Fish-eye	E+£699 - £747	Sigma 18-250mm F3.5-6.3 DC OS	E+£219	100mm F3.5 MM	E+£389	H1 Body Only	E+£1688	F100 Body + MB15 Grip + MF29	E+£179		
40mm F4 E	E+£149 - £149	Sigma 24mm F2.8 Super Wide II	E+£79	135mm F2.8 (60 Year Edition)	Unused/329	35mm F3.5 HC	E+£149	F00 Body Only	As Seen / E+£79 - £119		
45-90mm F4.5-6.5 PE	E+£399 - £449	Sigma 24-70mm F2.8 EX DC HSM	E+£499	135mm F2.8 DS B	E+£299	50-110mm F3.5-4.5 HC	E+£1,950	F00 Body + MF26 Back	Exc/£39		
50mm F2.8 E	E+£79	Sigma 30mm F1.4 EX DC HSM	E+£199	180mm F2.8 AE	Unused/59	F00 Body Only	E+£1,291	F00 Black Body Only	Exc / Mint/29 - £89		
70-140mm F4.5 PE	E+£599	Sigma 55-200mm F4.5-6.5 DC	E+£79	180mm F2.8 MM	E+£389	F00 Chrome Body Only	E+£1,750	F00 Chrome Body Only	E+£1,235		
75mm F2.8 Ell	E+£59	Sigma 55-200mm F4.5-6.5 OS HSM	E+£79	200mm F3.5 AE	E+£199	10-24mm F3.5-4.5 AFS DX	E+£1,291	10-24mm F3.5-4.5 AFS DX	Mint/£529		
100mm F4 Macro	E+£119	Sigma 70-210mm F2.8 Apo	E+£179	200mm F4 AE	Unused/449 - £499	12.5mm F2.8 ED	E+£1,215	10.5mm F2.8 ED VR AF5 DX	Exc/£349		
105mm F3.5 E	As Seen/E29	Sigma 70-210mm F3.5-4.5 APO	Unused/59	300mm F4 AE	Unused/449 - £499	16-85mm F3.5-6.6 ED VR AF5 DX	E+£1,279	16-85mm F3.5-6.6 ED VR AF5 DX	E+£1,279		
150mm F3.5 E	As Seen / E+£59 - £109	Sigma 70-300mm F4.5-6.5 Macro	E+£109	300mm F5.6 LL	E+£69	HVM Magnifying Hood	E+£1,249	17.5mm F2.8 AFS DX IFED	E+£1,251 - £549		
200mm F4.5 E	E+ / Used/£119 - £219	Sigma 75-300mm F4.5-6.5 APO	E+£79	TLA20 Flash	E+ / E+£15 - £39	18-55mm F3.5-5.5 AFS	E+£1,259	18-55mm F3.5-5.5 AFS	E+£1,259		
200mm F5.6 E	E+£129	Sigma 75-300mm F4.5-6.5 APO	E+£69	TLA20 Flash	As Seen / Used/£39 - £149	18-70mm F3.5-4.5 G AFS ED	Exc / Used/£69 - £139	18-70mm F3.5-4.5 G AFS ED	Exc / Used/£69 - £139		
250mm F5.6 E	As Seen / E+£79 - £159	Sigma 100-300mm F4 PO EX HSM	E+£39	TLA30 Flash	E+ / E+£25 - £69	18-105mm F3.5-4.5 G AFS ED VR	E+ / E+£119 - £219	18-105mm F3.5-4.5 G AFS ED VR	E+ / E+£119 - £219		
500mm F8 E	E+£39	Sigma 105mm F2.8 EX Macro	E+£249	TLA30 Flash	Unused/149	200mm F2.8 AF	E+£1,249	200mm F2.8 AF	E+£1,249		
120 E Mag	E+£149	Sigma 135-400mm F4.5-5.6 APO	E+£249	TLA30 Flash	Unused/149	200mm F3.5-4.5 AFS	E+ / Mint/179 - £149	200mm F3.5-4.5 AFS	E+ / Mint/179 - £149		
Polaroid Mag E	E+ / E+£225 - £279	Sigma 180mm F2.8 APO Macro	As Seen/E99	TLA30 Flash	Unused/149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Extension Tube E14	E+ / Used/£39 - £99	Sigma 300mm F2.8 APO	Unused/399	TLA30 Flash	Unused/149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Extension Tube E42	E+ / £279	Sigma 600mm F8 Reflex	E+£179	Canon Powershot G16	Mint/£299	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Motordrive E	E+£49	Tamron 17-50mm F2.8 RR DI II	Mint/ / - / -	Canon Powershot G2	E+£49	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
AEL Meter Prism	E+£59	Tamron 18-200mm F3.5-6.3 DI II	Unused/149	Canon Powershot G2 + WC-DC58	E+£79	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Prism Finder E	Exc / E+£35 - £39	Tamron 18-250mm F3.5-6.3 DI	Unused/149	Full 100FD	As Seen/E59	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Speed Grip E	Exc / E+£15 - £25	Tamron 28-75mm F2.8 DI AF	E+£219	Full 100FD	As Seen/E99	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Bronica SQA/Ai/B				Full 500D	As Seen/E99	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
SOA Complete + Speedgrip S	E+£349 - £369	Tamron 20-70mm F2.8 DI LD (if Macro)	Unused/449	Leica D-Lux 3 Body Only	E+£299	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
SOA Complete	E+£349	Tamron 70-300mm F4.5-6.5 LD	Unused/59	Leica D-Lux 4 - Brown Leather Case	E+£259	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
SOA Body + Speed Grip	E+£149	Tamron 90mm F2.8 SP AF Macro	E+£249	Leica D-Lux 4 - Black + Mocha Case	E+£259	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
SOA + WLF + 120 Mag	E+£199	Tamron 200-500mm F5.6-6.5 LD AF	Unused/59	Nikon Coolpix 990	E+£49	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
50mm F3.5 PS	As Seen/29	Tokina 12-24mm F4 PRO DX ATX MKII	Mint/£349	Nikon Coolpix 995	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
50mm F3.5 M	As Seen/59	Tokina 16-50mm F2.8 PRO ATX Pro	E+£349	Nikon Coolpix 810	E+£49	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
65mm F4 PS	E+£129	Tokina 24-200mm F3.5-5.6 SD	Unused/29	Nikon Coolpix S9050	E+£69	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
75-150mm F4 PS	E+£349	Tokina 25-70mm F2.8-2.8 ATX Pro	Unused/29	Nikon Coolpix SP950	E+£59	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
140-280mm F6.5 PS	E+£349	Tokina 28-70mm F2.8-2.8 ATX Pro	Unused/29	Nikon Coolpix SP950 Ultra Zoom	E+£39	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
150mm F4 PS	E+£119	Tokina 28mm F2.8 ZE	Exc / Mint/249 - £749	Nikon Coolpix SP920 Ultra Zoom	Mint/£199	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
200mm F4.5 S	E+ / Mint/109 - £129	Tokina 50mm F2.8 ZE Macro	E+£689	Panasonic 14-25mm F1.7 Pancake	E+£79	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
S0A 120 Mag	E+£25	Tokina 85mm F1.4 ZE	E+£749	Panasonic 14-25mm F1.7 Pancake	E+£79	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
S0A 220 Mag	E+£75	Tokina 100mm F2.8 ZE Macro	E+£689	Panasonic 14-25mm F1.7 Pancake	E+£79	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Polaroid Mag S	E+£25	Tokina 200mm F2.8 ZE Macro	E+£249	Panasonic 14-25mm F1.7 Pancake	E+£79	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
AE Prism Finder S	E+£99	2x EF Extender	E+ / E+£149 - £159	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
CDS Finder S	E+£79	200mm F4.5-5.6 AFS	Unused/449	Panasonic Lumix LF1	Mint/£279	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Prism Finder S	E+£39	300mm F4.5-5.6 AFS	E+ / E+£129 - £129	Ricoh GR 12M Mount Module GXR	Mint/£199	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Proshade S	E+£25	300mm F4.5-5.6 AFS	E+ / E+£129 - £129	Ricoh GR 12M Mount Module GXR	Mint/£199	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
Bronica RF645 - Please Call				Bronica S2 - Please Call							
Canon EOS											
EOS 10V Body Only	E+£269	400EF Speedlite	E+ / E+£149 - £159	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 10N RS Body Only	E+£269	400EX Speedlite	E+ / E+£149 - £159	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E2 Booster	E+£149	MR-14EX Macro Ringlite	E+ / Used/£299 - £349	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / Used/£299 - £349	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + BP-1 El Grip	E+£149	MR-14EX Macro Ringlite	As Seen/E29	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + BP-1 E Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + BP-1 E1 Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149	200mm F4.5-5.6 AFS	E+ / Mint/179 - £149		
EOS 1N + E1-El Grip	E+£149	MR-14EX Macro Ringlite	E+ / E+£149 - £149	Panasonic F28	E+£129						



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
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ffdodes

photographic

F3T Titanium Body Only	E+£599	T28 Flash Head	As Seen£49	70-200mm F4 Takumar A.	E+£39
F3HP + MDA Motordrive	E+ / Mint£199 - £399	T32 Flash	E+£15 - £29	75-150mm F4 SMC M.	E+£35
F3HP Body Only	E+£159	T32 Flash + Bounce Grip 2	E+£39	100mm F4.5 SMC Macro	As Seen£49
F3 + MD1 Motordrive	E+£199	T45 Hammerhead Flash	E+£175	AF160 Flash	E+ / E+£5 - £9
F3 + MF14 Database	E+£219	pentax 645 Series			
F2A Chrome Body Only	Exc / E+£179 - £189	645N Body Only	E+£39	AF160Sa Flash	E+ / Mint£19
F2S Black + MD2 Motordrive	E+£499	33-55mm F4.5 5L FA.	Mint-£1149	AF200S Flash	E+ / £15 - £19
F2 Photomic Black Body Only	E+£149	45mm F2.8 A.	E+ / E+£119 - £229	AF200s Flash	E+ / £15 - £25
F2 Black Body + WLF	E+£29	45-85mm F4.5 A.	E+£289	AF201T Flash	E+ / E+£15 - £19
F2 Chrome Body Only	Exc£175	55mm F2.8 A.	E+ / £159 - £179	AF201T Flash	E+ / £15 - £25
F3M Chrome Body Only	E+ / E+£349 - £399	55mm F2.8 A.	E+ / £159 - £169	AF201T Flash	E+ / £15 - £25
FM2T Titanium Body Only	E+£499	80-160mm F4.5 A.	E+ / E+£289 - £399	AF202Z Flash	E+ / E+£15 - £25
FM2M Black + MD12 Motordrive	E+ / E+£159 - £199	150mm F3.5 A.	E+ / E+£159 - £169	AF202SA Flash	E+ / E+£15 - £25
FM2 Chrome + MD12 Motordrive	E+£199	200mm F4 A	E+£199	AF202T Flash	E+ / E+£35 - £49
FM Chrome + MD12 Motordrive	E+£149	220 Insert...	E+£85	AF202T Flash + Hotshoe Grip	E+ / E+£49 - £59
FE Chrome + MD12 Motordrive	E+£239	220 Insert...	E+ / E+£25 - £59	AF400T Flash	E+ / E+£149
FE Chrome Body Only	E+£59	pentax 67 Series			
F6 Black Body Only	E+£79	67II Body Only	As Seen£450	Novoflex Autobellows	E+£49
F6 Chrome + MDE Drive	E+£79	67x Mirror Up Complete	E+£399	Dial Database LX	E+£35
F6 Chrome Body Only	E+£79	67x Mirror Up Body Only	E+£299	F2 Prism Finder	E+£65
F620 Chrome Body + MDE Drive	E+£69	35mm F4.5 Fisheye Takumar	E+ / Mint£379 - £499	F2 Prism Finder	E+ / £125
F620 Chrome Body Only	E+£59	45mm F4.5 SMC	E+£249	F81 + FC1 Action Finder	E+ / E+£99 - £125
F301 Body Only	E+ / E+£25 - £29	55mm F4.5	As Seen£149	FE1 Magni Finder	E+£49
EL Chrome Body Only	E+£59	55mm F4	As Seen£149	Hotshoe Grip	E+ / Mint£25
FT Chrome Body Only	E+£59	55mm F4 SMC	As Seen£149	Winder MX	E+£25
FT2 Black Body Only	E+ / E+£75 - £119	75mm F4.5 shift	E+£349	Winder LX	E+£29
FTN + 50mm F2 Non AI	Exc£79	75mm F4.5 SMC	E+ / E+£149 - £199	Winder MEII	E+ / E+£19 - £29
FTN Black Body Only	E+£79	100mm F4 SMC Macro + 1:1 Converter.	E+£399	Winder MEII	E+ / E+£19 - £29
FTN Chrome Body Only	As Seen£59	135mm F4 Macro	E+ / £199 - £299	Winder MEII	E+ / E+£19 - £29
15mm F3.5 AIS	Exc£79	135mm F4 Macro Takumar	Exc / E+£129 - £149	Winder MEII	E+ / E+£19 - £29
18mm F4 AIS	E+£349	150mm F2.8 Takumar	E+£109	Winder MEII	E+ / E+£19 - £29
20mm F3.5 AIS	Exc£79	165mm F2.8	E+£159	Winder MEII	E+ / E+£19 - £29
20mm F3.5 AIS	E+£229	200mm F4	E+£199	Winder MEII	E+ / E+£19 - £29
24mm F2 AIS	Exc£199	300mm F4	E+£199	Winder MEII	E+ / E+£19 - £29
25-50mm F4 AIS	Exc£199	300mm F4 ED (IF) M*	E+£199	Winder MEII	E+ / E+£19 - £29
28mm F3.5 Non AI	E+£39	300mm F4 ED (IF) M*	E+£199	Winder MEII	E+ / E+£19 - £29
35mm F2 AIS	E+£39	300mm F4 SMC	E+£199	Winder MEII	E+ / E+£19 - £29
35mm F2 AIS	E+£249	300mm F4 Takumar	As Seen / E+£159 - £349	Winder MEII	E+ / E+£19 - £29
35mm F2.0 Non AI	As Seen£79	500mm F5.6	E+£499 - £899	Winder MEII	E+ / E+£19 - £29
35mm F2.8 PC Shift	E+£199 - £219	76-2x Red Converter.	E+£399	Winder MEII	E+ / E+£19 - £29
43-86mm F3.5 AIS	E+£69 - £79	Vivitar 2x Converter	E+£179	SLX MK1 Complete	E+ / E+£19 - £29
43-86mm F3.5 Non AI	E+£75	6x7 Autobellows	E+ / E+£249 - £349	SLX MK1 Complete	E+ / E+£19 - £29
45mm F2.8 GN Auto	E+£149	Extension Tube Set.	E+£65	Xa62 Monorail	E+£89
45mm F2.8 P...	E+ / E+£179	50mm F4 Macro	E+£149	50mm F4 FLE PO	E+£89 - £99
50mm F1.2 AIS	E+ / E+£449 - £499	50mm F4 PO	Exc / E+£399	50mm F4 PO	Exc / E+£399
50mm F1.4 AIS	As Seen£49	50mm F4 PO EL	Exc / E+£399	50mm F4 PO	Exc / E+£399
50-300mm F4.5 AIS	Exc£199	6008AF Complete	E+£1699	6008AF Body + Magazine	E+£999
55mm F2.8 AIS Micro	Exc / E+£99 - £169	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
55mm F3.5 AIS Micro	As Seen / E+£99 - £169	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
80-200mm F4 AIS	E+ / Mint£99 - £219	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
80-200mm F4 AIS	Exc / E+£49 - £89	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
85mm F1.8 Non AI	Exc£199	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
85mm F2 AIS	E+£149	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
105mm F1.4 AIS	E+£149	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
105mm F2.4 AIS	E+£89	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
105mm F2.5 AIS	E+£159	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
105mm F2.8 AIS Micro	E+£349	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
135mm F2.8 AIS	E+£349	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
135mm F3.5 Non AI	As Seen£55	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
180mm F2.8 ED AIS	E+£249	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
200mm F4 AIS	E+£79	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
200mm F4 Non AI	E+£69	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
200mm F5.6 Medical	E+£399	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
300mm F4.5 AIS	Exc / E+£149 - £289	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
300mm F4.5 Non AI	E+£125	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
500mm F8 Reflex	E+ / E+£249 - £289	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
500mm F8 Reflex C	E+£279	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
600mm F4 FEAD + TC300 Converter	E+£1749	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
1000mm F1 Reflex	E+£59	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Arsat 35mm F2.8 PC Shift	E+£149	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Tamron 200-500mm F6.9	E+£249	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Zeiss 100mm F2.8 ZT Macro	E+£299	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Bellows 1+ Copier	E+£85	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
PB-6M Copying Stand	E+£239	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
PB5 Bellows + P53 Copier	E+£179	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
PB6 Bellows + P56 Copier	Mint-£289	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
PB6M Macro Copystand	Mint-£125	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
PF2 Focus Stage...	E+£39	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
P62 Focusing Stage	E+£129	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Repro Kit Model PF	Mint-£259	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB-M Speedlight	E+£19	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB10 Speedlight	E+£15	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB11 Speedlight	E+£39	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB12 Speedlight	E+£29	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB14 Speedlight	E+£49	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB15 Speedlight	E+£25 - £29	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB16A Speedlight	E+ / E+£49 - £59	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB18 Speedlight	E+ / Unseen£15 - £30	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB20 Speedlight	E+ / £39 - £49	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
SB21 Ringflash	E+£149	6008AF Body + Magazine	E+£999	6008AF Body + Magazine	E+£999
Olympus OM Series					
OM4 Black + 50mm F1.8 + T20 Flash...	E+£129	24-35mm F3.5 SMC M	E+ / £149 - £249	24-35mm F3.5 SMC M	E+ / £149 - £249
OM2SP Black Body + T20 Flash...	E+£69	28-50mm F3.5-4.5 SMC M	E+ / £149 - £249	28-50mm F3.5-4.5 SMC M	E+ / £149 - £249
OM2SP Black Body Only	E+£89 - £99	PSD Body Only	E+ / £149 - £249	PSD Body Only	E+ / £149 - £249
OM2N Chrome Body + Winder 2	Exc£79	P20T Body Only	E+ / £149 - £249	P20T Body Only	E+ / £149 - £249
OM2N Chrome Body Only	As Seen / E+£99 - £79	P30N + 28-50mm	E+ / £149 - £249	P30N + 28-50mm	E+ / £149 - £249
OM40 Black Body Only	Exc£49	P30 Body Only	E+ / £149 - £249	P30 Body Only	E+ / £149 - £249
OM30 Chrome Body Only	E+£39	A3 + 50mm F1.7...	E+ / £149 - £249	A3 + 50mm F1.7...	E+ / £149 - £249
OM10 Chrome Body Only	E+ / £44 - £55	A3 + 50mm F2...	E+ / £149 - £249	A3 + 50mm F2...	E+ / £149 - £249
OM10+ 50mm + 35-70mm + 70-210mm...As Seen£39	As Seen£39	A3 Body Only	E+ / £149 - £249 - £49	A3 Body Only	E+ / £149 - £249 - £49
50mm F1.8 Zuko...	As Seen£11	42-55mm F3.5 SMC M	E+ / £149 - £249	42-55mm F3.5 SMC M	E+ / £149 - £249
50mm F2 Macro Zuko...	E+£289	45-70mm F3.5 SMC M	E+ / £149 - £249	45-70mm F3.5 SMC M	E+ / £149 - £249
50mm F3.5 Macro Zuko...	E+£89	48-70mm F3.5 SMC M	E+ / £149 - £249	48-70mm F3.5 SMC M	E+ / £149 - £249
60-250mm F5 Zuko...	E+£299 - £349	48-70mm F3.5-4.5 SMC M	E+ / £149 - £249	48-70mm F3.5-4.5 SMC M	E+ / £149 - £249
65-200mm F4 Zuko...	E+£149	50-70mm F2.8-3.5 SMC M	E+ / £149 - £249	50-70mm F2.8-3.5 SMC M	E+ / £149 - £249
80mm F4 Macro Zuko...	E+£149 - £175	53-70mm F3.5-4.5 SMC M	E+ / £149 - £249	53-70mm F3.5-4.5 SMC M	E+ / £149 - £249
180mm F2.8 Zuko...	E+£349	58-80mm F4.5-5.6 SMC M...	E+ / £149 - £249	58-80mm F4.5-5.6 SMC M...	E+ / £149 - £249
Tamron 28-200mm F3.8-5.6 LD Asph...	Unused£79	60-80mm F2.8-4.5 SMC M...	E+ / £149 - £249	60-80mm F2.8-4.5 SMC M...	E+ / £149 - £249
F280 Flash...	E+£59	40mm F2.8 SMC M...	E+ / £149 - £249	40mm F2.8 SMC M...	E+ / £149 - £249
Power Bounce Grip 2...	E+£39	50mm F1.7 SMC A...	E+ / £149 - £249	50mm F1.7 SMC A...	E+ / £149 - £249
T10 Ringflash...	E+£75	50mm F1.7 SMC M...	E+ / £149 - £249	50mm F1.7 SMC M...	E+ / £149 - £249
T10 Ringflash + Power Control...	E+£125	50mm F4 SMC M Macro...	E+ / £149 - £249	50mm F4 SMC M Macro...	E+ / £149 - £249
T20 Flash...	E+ / E+£9 - £25	70-200mm F4 SMC A...	E+ / £149 - £249	70-200mm F4 SMC A...	E+ / £149 - £249

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...



Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:

Originals:

T007 Black £29.99 16ml
T008 Colour £23.99 46ml
T009 Colour £29.99 66ml
T026 Black £39.99 16ml
T027 Colour £29.99 46ml
T0341-T0347 Set of 7 £126.99 set of 7
T0341/8, each £15.99 17ml
T0342/3/4, each £18.99 17ml
T0345/6/7, each £18.99 17ml
T0441-T0454 Set of 4 £49.99 set of 4
T0441 Black £21.99 13ml
T0452/3/4, each £11.99 8ml
T0481-T0486 Set of 6 £69.99 set of 6
T0481/2/3, each £16.99 13ml
T0484/5/6, each £16.99 13ml
T0540-T0549 Set of 8 £109.99 set of 8
T0540 Gloss £8.99 13ml
T0541/2/3/4, each £14.99 13ml
T0547/8/9, each £14.99 13ml
T0551-T0554 Set of 4 £34.99 set of 4
T0551 Black £8.99 8ml
T0552/3/4, each £8.99 8ml
T0591-T0599 Set of 8 £99.99 set of 8
T0591/2/3, each £12.99 13ml
T0594/5/6, each £12.99 13ml
T0597/8/9, each £12.99 13ml
T0611-T0614 Set of 4 £34.99 set of 4
T0611 Black £8.99 8ml
T0612/3/4, each £8.99 8ml
T0711-T0714 Set of 4 £34.99 set of 4
T0711 Black £8.99 7.4ml
T0712/3/4, each £8.99 5.5ml
T0791-T0796 Set of 6 £74.99 set of 6
T0791/2/3, each £12.99 10ml
T0794/5/6, each £12.99 10ml
T0801-T0806 Set of 6 £51.99 set of 6
T0801/2/3, each £8.99 7.4ml
T0804/5/6, each £8.99 7.4ml
T0870-T0879 Set of 8 £74.99 set of 8
T0871/2/3/4, each £9.99 11.4ml
T0877/8/9, each £9.99 11.4ml
T0961-T0969 Set of 8 £74.99 set of 8
T0961/2/3/4/5, each £9.99 11.4ml
T0966/7/8/9, each £9.99 11.4ml
T1281-T1284 Set of 4 £29.99 set of 4
T1281 Black £7.99 5.9ml
T1282/3/4, each £7.99 3.5ml
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T1291 Black £10.99 11.2ml
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T5801-9, each £41.99 80ml each or £329.99 set of 8
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No.16 Black £7.99 5.4ml
No.16 C/M/Y, each £5.99 3.1ml
No.16XL Set of 4 £44.99 set of 4 £14.99 set of 4
No.16XL Black £14.99 12.9ml
No.16XL C/M/Y, each £11.99 6.5ml
No.18 Set of 4 £22.99 set of 4 £14.99 set of 4
No.18 Black £7.99 5.2ml
No.18 C/M/Y, each £5.99 3.3ml
No.18XL Set of 4 £46.99 set of 4 £14.99 set of 4
No.18XL Black £14.99 11.5ml
No.18XL C/M/Y, each £11.99 6.6ml
No.24 Set of 6 £44.99 set of 6
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No.24XL Set of 6 £69.99 set of 6
No.24XL B/L/CL/ML, each £11.99 9.8ml
No.24XL C/M/Y, each £11.99 8.7ml
No.26 Set of 4 (no PB) £30.99 set of 4
No.26 Black £8.99 6.2ml
No.26 Photo Black £7.99 4.7ml
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T0541/2/3/4, each £14.99 13ml

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T0552/3/4, each £8.99 8ml

T0591-T0599 Set of 8 £99.99 set of 8

T0591/2/3, each £12.99 13ml

T0594/5/6, each £12.99 13ml

T0597/8/9, each £12.99 13ml

T0611-T0614 Set of 4 £34.99 set of 4

T0611 Black £8.99 8ml

T0612/3/4, each £8.99 8ml

T0711-T0714 Set of 4 £34.99 set of 4

T0711 Black £8.99 7.4ml

T0712/3/4, each £8.99 5.5ml

T0791-T0796 Set of 6 £74.99 set of 6

T0791/2/3, each £12.99 10ml

T0794/5/6, each £12.99 10ml

T0801-T0806 Set of 6 £51.99 set of 6

T0801/2/3, each £8.99 7.4ml

T0804/5/6, each £8.99 7.4ml

T0870-T0879 Set of 8 £74.99 set of 8

T0871/2/3/4, each £9.99 11.4ml

T0877/8/9, each £9.99 11.4ml

T0961-T0969 Set of 8 £74.99 set of 8

T0961/2/3/4/5, each £9.99 11.4ml

T0966/7/8/9, each £9.99 11.4ml

T1281-T1284 Set of 4 £29.99 set of 4

T1281 Black £7.99 5.9ml

T1282/3/4, each £7.99 3.5ml

T1291-T1294 Set of 4 £42.99 set of 4

T1291 Black £10.99 11.2ml

T1292/3/4, each £10.99 7.7ml

T1571-9, each £20.99 25.9ml each or £164.99 set of 8

T1591-9, each £14.99 17ml each or £107.99 set of 8

T1595-6, each £13.99 13ml each or £74.99 set of 6

T5801-9, each £41.99 80ml each or £329.99 set of 8

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No.16 Black £7.99 5.4ml

No.16 C/M/Y, each £5.99 3.1ml

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No.16XL Black £14.99 12.9ml

No.16XL C/M/Y, each £11.99 6.5ml

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No.18XL Set of 4 £46.99 set of 4 £14.99 set of 4

No.18XL Black £14.99 11.5ml

No.18XL C/M/Y, each £11.99 6.6ml

No.24 Set of 6 £44.99 set of 6

No.24 B/L/CL/ML, each £7.99 5.1ml

No.24 C/M/Y, each £7.99 4.6ml

No.24XL Set of 6 £69.99 set of 6

No.24XL B/L/CL/ML, each £11.99 9.8ml

No.24XL C/M/Y, each £11.99 8.7ml

No.26 Set of 4 (no PB) £30.99 set of 4

No.26 Black £8.99 6.2ml

No.26 Photo Black £7.99 4.7ml

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Smooth Gloss

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Smooth Gloss

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Smooth Gloss

270g, 6x4, 50sht

Photo R160

Smooth Gloss

270g, 6x4, 50sht

Photo R190

Smooth Gloss

270g, 6x4, 50sht

Photo R220

Smooth Gloss

270g, 6x4, 50sht

Photo R250

Smooth Gloss

270g, 6x4, 50sht

Photo R280

Smooth Gloss

270g, 6x4, 50sht

Photo R300

Smooth Gloss

270g, 6x4, 50sht

Photo R320

Smooth Gloss

270g, 6x4, 50sht

Photo R350

Smooth Gloss

270g, 6x4, 50sht

Photo R380

Smooth Gloss

270g, 6x4, 50sht

Photo R400

Smooth Gloss

270g, 6x4, 50sht

Photo R420

Smooth Gloss

270g, 6x4, 50sht

Photo R450

Smooth Gloss

270g, 6x4, 50sht

Photo R480

Smooth Gloss

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Photo R510

Smooth Gloss

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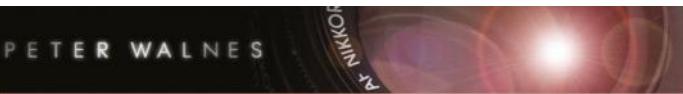
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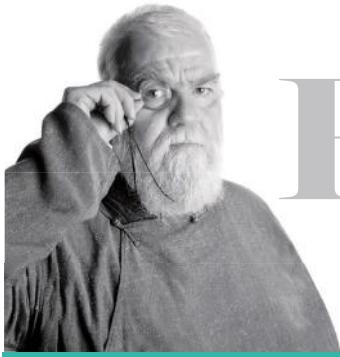
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Final Analysis

Roger Hicks considers...

‘Army lieutenant, 1914’ by Christina Broom

Two fundamental questions arise when you look at any photograph. First, what is the photograph for? Second, what makes it good (or bad)? The recent acquisition by the Museum of London of press pictures by Christina Broom, held up as Britain’s first woman press photographer (she started in 1903), demands answers more than most.

In one sense, her pictures are mostly awful: stiff, dull, grievously over-posed. The example here is especially wooden, despite the subject’s attempts not to stand too firmly at ease and despite a passable pose of his hands. At best, it’s a man standing in front of some buildings.

However, we can bring to it things the photographer could not. We know that the men in Broom’s Great War pictures might not have long to live. This brings a certain shared humanity, verging on terror. As JRR Tolkien put it, ‘By 1918, all but one of my close friends were dead.’ Historians can work out from cap badges and uniforms where and when they might have fought; they can trace the Treaty of Versailles to the rise of fascism and then to the Second World War. They may, according to political bent, ruminate that, for all the shortcomings of the European Union, it’s better than war. All this makes this picture more immediate.

In this sense it is quite unlike modern press pictures, especially ‘grip and grin’ shots, also known as ‘grown men holding hands’, where politicians or captains of industry shake hands to symbolise the signing of a deal. Why do we care what they look like? Well, perhaps we want to know if they are shifty or greasy, or perhaps their lantern jaws inspire confidence. But unless we have shares in the company, or are fearful of domestic or foreign plots, why do we care? Why do we bother to read about it?

Today the men in these pictures are as dead as the Pharaohs, as dead as Caesar, as dead as Napoleon. Dead is, after all, dead: you die only once. They may seem to be nearer us in time, but their world remains more alien than most of us can imagine. But – here’s the rub – they may be our grandfathers, great-grandfathers or great-great-grandfathers. These are not tomb-paintings and memorial statues. This is what they looked like and these are the places they visited. They lived and



© CHRISTINA BROOM/MUSEUM OF LONDON

breathed like us, and now they are gone. This is the power of photography. This is why old photographs are often more interesting than new.

Christina Broom’s images will be on show at the Museum of London until 28 September. For more details visit www.museumoflondon.org.uk





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